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OCTOBER  
1930



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## *"We Are Making America Musical"*

Number 10 of a Series of Photographs



**A. R. McALLISTER**

*President of The National School Band and Orchestra Association.*

Read on page 47 how Mr. McAllister is helping to Make America Musical.

# The School Musician

BAND AND ORCHESTRA

OFFICIAL PUBLICATION OF THE NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor  
EXECUTIVE and EDITORIAL OFFICES  
Suite 2900, 230 No. Michigan Blvd., Chicago, Ill.

## CONTENTS

Vol. 2	OCTOBER, 1930	Number 2
"We Are Making America Musical"—A. R. McAllister	Portrait of the man who is at the head of two important school music organizations.	2
"The Editor's Page"		5
"The Peter Pan of Webster Groves"	Hans J. Lemcke has some progressive ideas in his school music developments.	6
"Keep Moving," by Melville J. Webster	If you've struck a rut in your music, read this article.	8
"The Orchestra, Haydn and the Symphony," by Edith Rhett	An interesting tale of Haydn's contribution to the development of the symphony orchestra.	10
"Their Romantic Past," by Lloyd Loar	Mr. Loar has a very thorough mastery of his subject dealing with the history of instruments.	14
"Let's Go Modern and Have a Drum Corps," by F. W. Miller	Something about a few successful corps in schools throughout the country, and some revelations by their directors.	16
"Makes a Man Healthy as well as Wealthy and Wise," by Frank Willard Kimball	This is one of the best and most authoritative articles we have received in response to our request in the September issue for comments on Harry E. Alden's article.	18
"The Golliwogg's Cake Walk," by Theodora Troendle	A continuation of the series of articles by this author on the pieces in Debussy's "Children's Corner."	19
"Did You Know You Were 'Movied' at Flint?"	Two students from Senn High School burst into our office one day to tell us this story.	20
"Sing," by Frantz Proschowski	This instructor of voice at the Chicago College of Music needs no introduction to our readers.	21
"Some 1930 Prize Winners"	State and National winners in all classes in the 1930 contests will be pictorially and verbally presented to our readers in a series, of which this is the first.	22
"Lincoln's Championship Orchestra Gets a New Director," by Charles Ledwith	Hard upon the heels of the news of Captain Gish's resignation from the National Champion band comes this announcement of Charles B. Righter's resignation from the National Champion orchestra.	27
"Why I Think Everybody Should Study Music," by Arthur Olaf Anderson	This writer analyzes the psychological reason for the wide-spread interest in music.	28
"Studenten-Stimmen"		30
"It Is to Laugh"		32
"Tune Up for the 1931 Contests"	Here are the lists, complete, for required and selective numbers in both the band and orchestra divisions, State and National Contests, and all classes.	34
"Who's Who"—William L. Moore	Read the qualifications this candidate had for the honor of appearing in this column, and then nominate your own candidate for a future issue.	45

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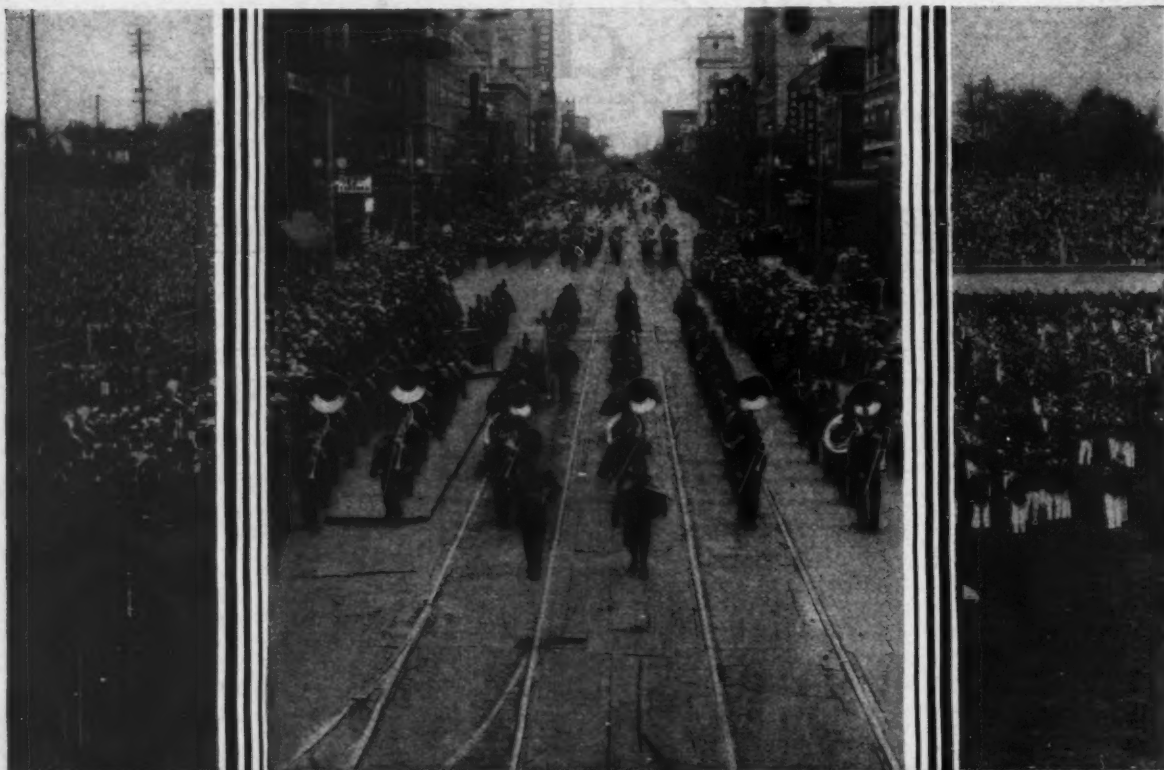
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## JOLIET WINS NEW LAURELS



A. R.  
McAllister,  
director of  
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**T**HE SUCCESS of Joliet High School Band has been both spectacular and consistent. This great band, founded and directed by A. R. McAllister, won the National High School Championship in 1926, '27 and '28. Automatically barred from competing in '29, it came back strong in the 1930 contest to capture second place and add new laurels to its record. Above you see the band as it marched down Flint's main thoroughfare in the great parade on the closing day of the tournament.

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# The Editor's Page

## The Lovely Practice Hour

**J**OKE-SMITHS and funny picture artists have, since time began, it would seem, made sport of the boy or girl who had to practice his music lesson. And it is true of course that the practice hour that by its very nature is less attractive to the boy or girl than are the swimming-hole or the tennis court. The way to overcome that difficulty is to make the practice hour more enjoyable and entertaining than the game.

Knowing how to practice is no less important than knowing what to practice. But knowing how, means much more than the mental and mechanical processes of learning notes and correcting errors.

The most efficient way to learn a thing is to enjoy doing it. When a new song comes out that you like, it is not work or practice-drudgery for you to memorize most the words and the tune. You do that unconsciously, without knowing it. You listen to it often enough, enjoying it every time, until you have made its properties your own. Then you can sing it or play it over and over again until something else comes along that you have to learn.

Another reason that you learn these things so readily is because when you first hear them they arrest your attention which is another way of saying that you concentrate on them. Concentration and repetition are, then, the important requisites of successful practice. The only thing remaining is to practice something that you like. And as liking or disliking is entirely a self-acquired state of consciousness, it will be easy for any boy or any girl to like whatever is prescribed as best for practice, if that boy or girl realizes and utilizes his own native powers of self-control.

Acquire that and you can practice and like it.

## What Shall We Do About It?

**W**E hear a great deal about "Making America Musical." The National Bureau for the Advancement of Music is responsible for the movement and out of its genesis has grown the establishment of a National Music Week; the revival of Christmas carol singing; a nationwide interest in free instrumental instruction in public schools; and an exerted effort to give the rising generation a true appreciation of good music, all tending to make these United States the most musical nation in the world.

But aren't we already? Of course we do not have the musical background of Germany, France, Italy, Spain, whose musical libraries have been centuries in the developing while America is by comparison still a child in knee breeches. Yet the American people, in every walk of life, have and enjoy more good music than do the people of any nation on the earth and we willingly spend more money for it.

But there is one chapter in the process of making America musical that has been left unwritten. It is the chapter that might well be headed "Appreciation of Home Talent." Do you know that we spend more money than all the world combined in importing performers, while we are still apologizing for our own? Isn't it about time to shake off our inhibitions? Isn't it about time to awake to the

fact that a musician born in Alabama or Montana may possibly have even greater talents than many of those who come from foreign lands?

Members of this Association, as they grow into maturity and take their respective places as the music leaders in small and large cities of every State in the Union, can do much to change this attitude. Such a consummation growing out of your enlarged and sympathizing appreciation of musical accomplishments would more than justify the school music movement.

## The Orchestra of the Future

**A**N interesting commentary on the future orchestra astounds us with the hazardous prognostication that with the new discoveries in the field of sound production through electricity, the orchestra of the future will bear as little resemblance to the orchestra of today as does the present day orchestra to that of two centuries ago. There have been no radical changes since the time of Handel, Bach, and Mozart. The principal sections—the strings, the woodwinds, the brass—are retained as formerly. Theoretically there have been few, if any, important changes in the instruments themselves.

But the developments anticipated for the future are not to appear in the instruments themselves. In fact, it is even said that these present day instruments may be entirely displaced by sound producing electrical devices or by using these devices as supplementary instruments.

"It is probable that the orchestra of the future," this writer goes on to say, "because of the quality and potential power, as well as delicacy, of its electrically produced tones, will be considerably more effective, more emotion-stirring, than the orchestra of today."

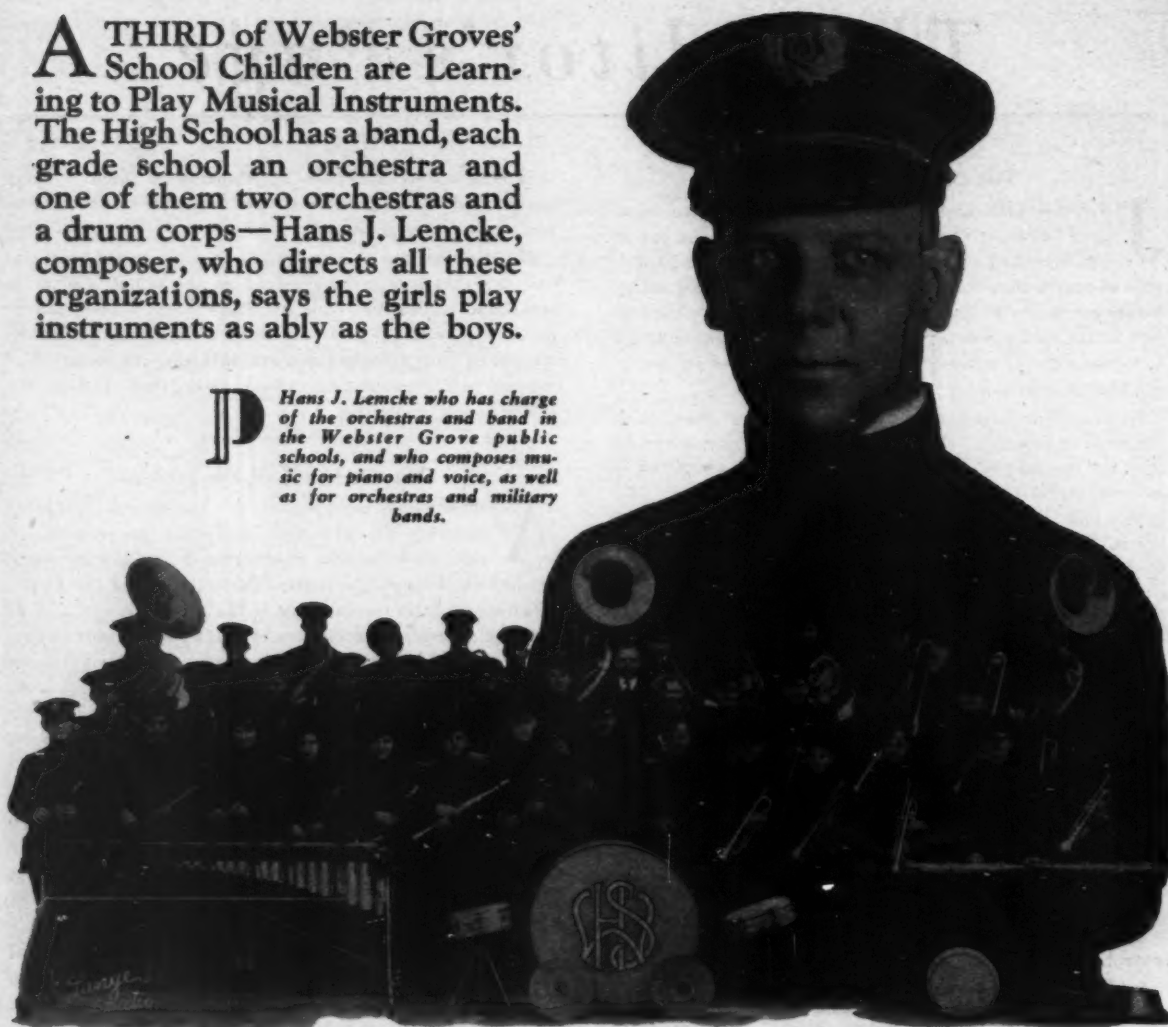
"The Victor Theremin, introduced to the public last season, gives a hint of the possibilities of the electrically produced sound."

"We know why the tone of one kind of instrument is different from that of another kind—why the clarinet and violin, the flute and the cornet, the piano and the organ, do not sound alike. We know that it is because of the different relationships of pitch and power of the sets of vibrations which make up the fundamental tone and its partials. As, according to scientists, these various sets of vibrations can be altered at will in the electrically produced tones, it is obvious that in the latter any quality of tone may be produced synthetically, so to speak. Consequently, not only the tones of existing instruments can be duplicated but also tones of power and beauty and distinctive quality quite different from these can be produced electrically. This being the case, is it beyond reason to suppose that eventually the electrical instruments will supplement, possibly, in part at least, displace instruments of the orchestra as we now know them?"

"There would seem yet to be considerable experimentation necessary before the electrical instruments can seriously compete with our present accepted musical instruments; not so much because of tonal problems as because of the present difficulty, if not impossibility, of producing their tones even in moderately rapid succession."

**A** THIRD of Webster Groves' School Children are Learning to Play Musical Instruments. The High School has a band, each grade school an orchestra and one of them two orchestras and a drum corps—Hans J. Lemcke, composer, who directs all these organizations, says the girls play instruments as ably as the boys.

**H**ans J. Lemcke who has charge of the orchestras and band in the Webster Grove public schools, and who composes music for piano and voice, as well as for orchestras and military bands.



*Every young musician in the public schools aspires to make the Webster Groves High School Band.*

# The Peter Pan of Webster Groves

**G**ET 'em young, and teach 'em Music" seems to be the way Webster Groves, Mo., has revised an old adage.

"Remember way back when" you used to be a kid of seven—one of a gang that organized a "band" consisting of a couple of tin pans, several combs with paraffin paper over them to hum on, maybe a mouth organ or two, and a couple of cardboard horns which blew only one note. You paraded down the street very grandly in your

## All the Children Follow His Baton

improvised costumes of a hat made out of a newspaper and decorated with crepe paper or painted with crayons, and perhaps a riotous sash around the girls' waists. It didn't matter that—though the band leader might tell you what piece to play and lead with a

kite stick baton, your sole idea was to make as much noise as possible, and the greater the number of dogs who came howling along after the band, the greater your "success."

Contrast that picture with the Webster Groves situation today. Just about

the time when children reach the age where people quit calling them "babies" and realize that they no longer think only in terms of lollipops, ice cream and roller skates, along comes an opportunity to play a musical instrument.

Some of the very young ones join the drum corps, and learn the art of organized parading and rhythm. From the time they are seven years old, they begin to take up instrumental music in the schools, such as violin, oboe, clarinet, cello—in fact, almost any instrument found in the symphonic band and orchestra. Each grade and high school in Webster Groves has at least one musical organization, and it is toward this goal that the young students work.

One of the big reasons why one student in every three in this town plays

set to music some of the poetic gems of Sara Teasdale, one of the best loved contemporary American writers. His thorough mastery of composition and arrangement makes it possible for him to rearrange music to fit the needs of his bands and orchestras of varying degrees of proficiency.

The Webster Groves High School Band is, of course, paramount in importance to the musicians in the grade and junior classes, and there is little danger of ever lacking material for it, so long as such a large proportion of the students begin their training early, and continually feed the High School band.

When first organized, in 1925, this band had many of the hangovers from the "old street gang" but in 1926, when Mr. Lemcke took the reins, they learned that music was to be played

not blared. They entered the State contest at Columbia that year and came back with third place. Much encouraged by this showing, they worked in earnest the next year, and annexed the cup for Class A bands at the State Contests.

In 1928 they gave a number of concerts and were asked to play at Assemblies in other towns.

This year, they won first place in the Greater St. Louis Scholastic Band Contest. At the same contest, the Junior High band won first in their division, and the Webster grade school band took second in their class.

Mr. Lemcke's ambition now is to have a full symphony orchestra and band within the near future. The community has been a strong booster for the development of the "divine art" in the schools even from its inception, and this support, in addition to an excellent teaching staff, and some first-class material to work with is ample reason for Mr. Lemcke to "look at the world through rose colored glasses."

In speaking of music conditions in Webster Groves, Mr. Lemcke has the following laudatory comments to make about the Board of Education.

"My efforts are advanced by the splendid cooperation received by the instrumental music department from the Webster Groves Board of Education. It is a pleasure to work in a community where so many agencies subscribe to the success of a department which is now an important part of our educational institutions.

"A student who has finished our course of instrumental instruction finds himself equipped to continue his study at college and adopt music as his life work. Many of our young people have gone from our department to various colleges to major in music. They are definitely preparing themselves for careers in the musical world."



*The violin is the most popular instrument with the children in the lower grades in the public school.*

a musical instrument is Hans J. Lemcke, Supervisor of Instrumental Music in the public schools. His own musical education began at the age of six, under private tutors in Germany, his birthplace. His musical ability, is perhaps to some extent, at least, hereditary, for his father was leader of one of the German naval bands and was chosen to head a band that accompanied Prince Henry of Prussia, brother of the Kaiser on a tour about the world, in 1900. Later he settled in St. Louis and gained a big reputation as leader of the massed bands at the World's Fair and organizer and conductor of a marine band which formerly played regularly at Forest Park Highlands.

Hans J. Lemcke started his musical education on the violin, then a little later on the piano, but the band seemed to be in his heart, for he soon took up the trumpet. He started composing light marches for orchestras and bands when he was 14 years old. Some of them have been played by the leading bands of this country. He has

*Positions in the orchestras are greatly coveted by youngsters and that may account for the happy expressions on the faces of members pictured below.*





Another wonderful article by one of our favorite writers

Melville J. Webster

— in which he tells us, If you want to get anywhere you have got to start from where you are and —

# Keep Moving

**I**F my past experience with pupils counts for anything, I am justified in saying that many students do not practise correctly. They seem to have the idea that practise should be a sort of recreation fully as entertaining as baseball, dancing, or going to a good show. I think I can understand why they get these ideas. It is most probably because they have found out that all genuinely fine performers take great pleasure in their practise and playing. Therefore they choose material that they think will be fun to play, and play it in a manner that offers the least amount of earnest effort towards real musical proficiency.

This is all wrong. The finished art-

ist does not choose material for practise that he thinks will furnish the greatest amount of self entertainment, but rather teaches himself to get the greatest possible amount of pleasure in practising something that actually builds up his general ability as a performer. Neither does he scramble through his studies as quickly as possible trying to cover the greatest amount of ground in the least possible time. First of all he gives time just as little consideration as he can striving to be thorough in his work rather than fast, and herein is a paradox. By taking his time and being thorough, he makes the fastest progress. Simply because he is never compelled to go back and learn things over.

You may ask does any one ever have to go back and learn things over? My answer is that they either do this, or they only attain a certain amount of success as a musician. Provided, of course, that they were of the class that did not practise thoroughly when studying. This kind of student as I said before never has to go back. Here would be an example of how it could be necessary for a musician to go back and learn over again.

## Improve With Practice

Suppose a superficial student of clarinet, who practised for fun rather than to really learn, had great natural talent and soon learned to play well enough to join a small town musical

organization and found that he got along as well or even a little better than the rest of the players in that particular organization. After he plays with them awhile he naturally improves some, if only through the experience of playing with a group. Then the opportunity to play with a better organization presents itself, and he takes advantage of it, and finds that he continues to get along just a little better than the rest of the group. This gives him an idea that he could do big things if he had the chance, so he goes to the city to get in with the real musicians who are on the big jobs.

Sooner or later he gets the chance to play with a group of genuinely fine musicians, and he finds that after the first few days of tryout he is again without a job. Why? Because he cannot do the things that are required of a finished musician who is expected to play a first class engagement. His execution is not quite fast enough, nor clean enough; his tone is not quite good enough, and he cannot control it sufficiently well to please the leader; he cannot make a gradual and effective crescendo, diminuendo, etc. In fact there are many, many things he cannot do, and the pitiful part of it is that he doesn't even know what many of them are because HE HAS NEVER PRACTISED CORRECTLY. Some times this is due to the fact that he never had a good teacher, but the sincere pupil generally discovers the incompetent teacher before it gets this far.

I gave this example as though every student expected to be a professional musician. I know that the majority of students do not begin their studies with this in mind, but the process of learning to play a musical instrument is the same for those who are taking it up for a hobby as for those who are going to make a profession of it.

Some students think that if they take a dozen or so lessons to get a start, they will be able in a short time by looking over parts, practising on "faking" etc. that it will be but a short time until they can take their place successfully in a "Jazz band." Well, a good many of them do, but Ye Gods what Jazz bands they are. This is another wrong impression. The men who are making a success of the modern dance band end of music, are men who have studied their instruments, and in a large number of cases are men who have had previous experience with the so-called "legitimate" form of musical organization. This condition in the really first class dance bands is becoming more marked as time goes on. I could name dozens

of genuinely fine artists who are making a big success of this kind of work. The reason they are making such a success of it is for the very reason



MELVILLE J. WEBSTER  
*Distinguished Artist and Teacher*

that they are well schooled and thorough musicians to start with.

#### Dance Orchestra Musicians

It is true that one finds quite a few players who are at present making what might seem like pretty good money, who are not thoroughly well trained musicians, but I have personally never met any one connected with the real first class top notch dance organizations who were not men who had studied correctly and thoroughly. I have in mind at this moment an old friend who for several years played flute in one of our big, first class symphony orchestras, to the satisfaction of the leader. He quit and is now playing for the biggest, or at least the highest paid dance combination in the broadcasting end of the music game, and has made gloriously good, but it took a flute player of his ability and experience to satisfy the demands of his present leader.

All this goes to show that it is necessary to be a thorough student these days to even get a good dance orchestra rating. Now a few words on how to practise. As I teach clarinet, flute and saxophone, I naturally address myself particularly to those interested in these instruments.

First of all one must understand that it is not necessary to devote one's self to scale and technical studies exclusively. Good solos written by recognized artists on the instrument you are learning to play, are generally well suited to study, but it is not well to use this type of composition exclusively either. They may be used more as a relief from too much technical stuff. Both are advisable; the

studies for training the fingers and controlling the blowing and the solos for the development of an artistic style.

#### How to Practise

Whatever the number is you are about to practise, be it of your own choice or something assigned you by your teacher, do not make a practise of stumbling through it to the very end and then starting at the beginning and stumbling through it again, continuing this until the allotted time for practise has expired and at the next practise period doing the same thing over again. This will bring but slow progress. The better way would be to go over the number once, as a sort of first reading and to get an idea of the general character of the composition. Then start at the beginning, playing at a tempo that will place much of the material within reach of your ability to execute. When you arrive at a figure that you are unable to play, stop, and lightly draw a bracket with a lead pencil over the entire part that you find difficult. Continue through the number and mark each difficult passage. After this is done go back to the first passage marked and no matter how slowly you find it necessary to play in order to get every note, crescendo, bit of tonguing or whatever it was that you found troublesome, go over it carefully several times, until you are reasonably sure of it at a slower tempo. The next move is to increase the speed with which you play the figure. It will again be found difficult and you will find it necessary to go over the figure many times before it can be well played at the increased tempo. This regime is carried out until the figure can be played up to the tempo that the easier parts of the number can be played. Do this with each difficult figure that you have marked.

Do not attempt to stay at one figure until it is mastered. The plan suggested above is merely the routine practise. Go from the first marked difficult figure, to the next, after about five minutes practise. Devote about an equal amount to the next one and so on until all the bad places have been thoroughly practised. Take a moment's rest and try the entire number over again. The difficult spots will still be troublesome, but perhaps not so much so, but by the time an assignment has been faithfully practised in this manner for a week, there is bound to be noticeable improvement. Always bear this thought in mind when you think of your practise. The

(Continued on page 37)



# The Orchestra, Haydn and the Symphony

**L**AST month, in these pages, reference was made to the confusion of music literature itself with performers of music. "It is in their familiarity with music itself (regardless of star performers) that the nations across the water excel," we said, "and, to gain this, there is no substitute for hearing music repeatedly and habitually."

Ensemble playing, or listening to ensemble groups of any kind, offers an ideal opportunity to study music literature itself. Here, more than any other place, performers give up their own individualities to become interpreters of great masterpieces of music literature.

## Next Month

Miss Rhetts will discuss the Cesar Franck D Minor Symphony, which has been adopted as the standard number for this year's orchestra study in Class A.

Throughout the year, we shall discuss some of the standard compositions that are sure to come into the experience of all who care to enter the kingdom of music. But always it should be remembered that such backgrounds, stories, and traditions as can be set forth in ink and in the language of words are only the setting for the jewels of musical experience.

It happens that the greatest music of recent years has been written for the symphony orchestra. With its many kinds of instruments, it has every coloring and shading of tones, and its power ranges all the way from a muted whisper to a deafening blast. It is well to think of the orchestra

# B y E d i t h R h e t t s

as one great instrument: the most highly developed musical instrument in the world.

A modern symphony orchestra has from 80 to 110 or more players, each

ways had the desire to play together. However, the story of a symphony orchestra is much more definite. And here it is:

Long, long ago, about the year 1600, some musicians in Florence, Italy, decided to give an opera. (An opera is a play which is sung.) To add to the voices of the singers, some men who could play on musical instru-

soon there came to be added flutes and the harp, trombones and the trumpet; and then came the great day when the violin was invented.

Bach and Handel (1685-1759) both used instruments to accompany the singers, and "presided" at the harpsichord or organ to give the "time" to the other players. The first violinist assisted in keeping the players together, in those days, and is sometimes called "the leader" of the orchestra.

It was Haydn, affectionately nicknamed "Papa Haydn," who arranged the orchestra into the four choirs (or families) which we know. (Haydn was born about the time of our George Washington.) In those days there were no concert halls and no box offices. Musicians were a part of the household of some great personage. Haydn's music delighted the Prince Esterhazy, who sent for him and said:



of whom has spent his lifetime in mastering the single instrument which he plays. But, for the time being, they are like the pipes of a great organ, and all of them together become one great instrument which is played upon by a conductor.

The conductor's music is called a score, and, since it contains all the parts played by all the instruments, it is sometimes necessary for him to read 25 lines of music at once. And you and I can hardly read one line! Naturally, it takes a musician of the highest order to be the conductor of an orchestra, and you should know the names of several of them.

It is not possible for a great orchestra to play enough concerts to pay its own cost. Fortunately for all of us, there are many generous people who love music sufficiently to give liberally and there is a Symphony Society in most cities which have orchestras. Such a society is composed of hundreds or thousands of people who give from one to scores of thousands of dollars each year, just to make it possible to have a great orchestra. So we may know, when we hear a symphony orchestra, that it is like a great temple—dedicated entirely to beauty.

Perhaps it never has occurred to you to wonder where this great instrument came from, and how it all happened. Music has always been used to greet the hero returning from battle; for banquets, the hunt, and religious ceremonies. No doubt the story of an orchestra might go back to the time when our cave-dwelling ancestors met with one another and played a duet on home made gourds. It seems that there have always been instruments, and that people have al-

ments were asked to take part in the opera. The instruments they played in those days would seem very crude to

*One of Haydn's favorite instruments, presented to him by music friends of London on the occasion of his visit to that city in 1775.*



*Haydn's Tomb. The great composer died May 31, 1809. The cortege was given a guard of honor by Napoleon. On November 6, 1820, his friends had the body moved to its present resting place in Kalvarienberg.*

us: lutes (shaped somewhat like our mandolin), viols (which became the violins that we know), and the harpsichord (the piano of their time).

So, in the year 1600, the little orchestra made its bow to the public, and stumbled along in the wake of the opera. But the little one grew rapidly, and



## Symphonie N° 94.

(Alte Ausgabe Breitkopf &amp; Härtel N° 6.) Joseph Haydn.

Adagio cantabile.

Flauti.  
Oboi.  
Fagotti.  
Corni in G.  
Trombe in C.  
Timpani in D.G.  
Violino I.  
Violino II.  
Viola.  
Violoncello e Basso.

Andante.

Flauti.  
Oboi.  
Fagotti.  
Corni in C.  
Trombe in C.  
Timpani in C.G.  
Violino I.  
Violino II.  
Viola.  
Violoncello e Basso.

Above is a simple score from Haydn's *Surprise Symphony* and on the opposite page is a more complex one from John Alden Carpenter's "Skyscrapers." Sometimes these scores are even more complex, running as high as 43 or 44 lines to the score, and including all sorts of novelty instruments.

today that he came to be called "The Father of the Symphony."

But the term "symphony" (consonance, or agreeable blending) refers not only to the instrumental color of an orchestra, but to the blending of the melodies and harmonies it shall give forth. And so the architectural genius of Haydn,—his instinct for unity of design and for a balance and adjustment of parts—established also the "mold" into which the greatest orchestral writers were to pour their musical ideas for some time to come. Beethoven and Brahms and Mozart, Schubert, Schumann, and others—all continued to use this "mold," almost unchanged. The "symphony," as the "structure" was called, was the monarch of the instrumental world for a century or more.

## Symphony "Innings"

To follow a symphony comfortably, we must recall that it is a very elaborate instrumental composition in three or four distinctly separate movements, which are, more or less, like the chapters of a story or the innings of a baseball game. These symphony "innings" bear names which describe the musical content and indicate the rate of speed (tempo), or the mood. The first one of these divisions, called movements, is built according to a regulation design, which we will present next month. Just now, however, we are considering only the large movements. On a program, they are likely to look like this:

Beethoven — Fifth Symphony, Op. 67.

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo
- IV. Allegro

But, alas, most of us cannot read them; they are like some secret password that shuts us out, for they were named long years ago across the sea. Translated into plain English, the movements of the above symphony look like this:

Beethoven—Fifth Symphony — His 67th work.

- I. Moderately fast, with brilliancy.
- II. Moving moderately slow, but distinct and flowing.
- III. Animated rhythm—usually of sportive character.
- IV. Rapid, vivacious movement.

Although modern writers depart from the rigid laws of the symphony, it is to this great "temple" that the music lovers of the world still bring their devotion and consecration.

"Go dress yourself like a choirmaster. Get a new coat, a proper wig with curls, and red-heeled shoes—and let them be high, so that your stature may be in accord with your merit—and everything shall be provided for you." And there, in the household of

the prince, Haydn lived in freedom and comfort for 30 years, with plenty of time, a tiny orchestra to write for, and a princely salary of \$500 a year. There he first used a score and a baton, and did so many things to develop the orchestra as we know it

# Skyscrapers—John Alden Carpenter

131

The musical score for "Skyscrapers" by John Alden Carpenter is presented on page 131. The score is for a large orchestra and includes parts for the following instruments:

- Picc.
- Fl.
- Oboe
- Clar.
- Trpt.
- Cymb.
- B. Dr.
- S. Dr.
- Xyl.
- Gl.
- Pa. I
- Pa. II
- R. L.
- Viol.
- Vla.
- Cello
- D-Bass

The score is written in 2/4 time and features a variety of rhythmic patterns and melodic lines. The music is characterized by its syncopated rhythms and the use of various percussion instruments, including the xylophone, gong, and snare drum. The string section provides a steady accompaniment, while the woodwinds and brass instruments add to the overall texture of the music.

# Their Romantic Past

—in which the author tells  
you the fascinating early history of Fretted Instruments

**H**ISTORY is undoubtedly interesting, even fascinating. But its most important contribution to any educational program will be found in the light it sheds on present characteristics and probable tendencies for the future. And to present a consistent picture of the place that could be occupied by fretted instruments in the program of present musical education, and their probable place in such programs of the future requires an understanding of the part they have played in the historical unfolding of music in general.

The first stringed instrument with which mankind sought to express those somewhat intangible emotions, for which words seem inadequate, was probably the harp, or an instrument of the harp type. The construction of early harps and the apparent logic of their development indicates this very strongly. But by the time men were far enough along the road to civilization to leave for their remote descendants a record of their activities, many instruments were in daily use. All of them belonging to the stringed instrument variety were more nearly of the type now known as fretted instruments than of any other. Many of them had no frets, but



*Egyptian Nofre*  
(2000 B. C.)

as nearly as we can judge from what we know of their construction, their timbre was similar to that of present-day fretted instruments. Their tone, judged by modern standards, must have been weak and lacking in what is best described by the word "resonance"; but aside from this lack of power, similar in character to the banjo, mandolin, or guitar. Such instruments were the Egyptian *Nofre* of 2,000

B. C.; the Assyrian *Trigonon* of 1,000 B. C.; the Grecian *Chelys* or lyre of 1,000 B. C., and their *Cithara* or more highly developed lyre of from 800 B. C. to the Roman conquest.

The most ancient of these, the Egyptian *Nofre*, was of surprising efficiency for its remote period in history, judging from quite well-preserved specimens recovered from ancient tombs. They were long-necked instruments with tail-pieces, well-made bridges, frets of camel-gut, tuning-pegs, and shallow air-chambers; apparently more efficient musical instruments than others of the same type used centuries later by civilizations much younger than that of Egypt. Nothing is known of the tuning used for these ancient instruments, and not a great deal of their

construction details or their tone, except as it can be gathered from inscriptions, inferred from mention as to their use, or deduced from their indicated construction and sufficient acoustical experience to know the approximate effect on the tone of such construction.

From these remote times to the late middle ages there was a gradual development of more efficient models and an increase in the number or style of instruments used. The details demonstrated in the *Nofre* were apparently lost to artisans of from 1,000 B. C. to 500 or more years after Christ. Insofar as they applied to stringed instruments of the lute family, necks,

frets, and resonance chambers had to be rediscovered. Necks would be suggested as a more convenient means of holding the instrument for the purpose of playing



*Assyrian*  
(1500 B. C.)

upon it; an accidental stopping of the strings with the left hand fingers would suggest the possibility of using one string for several notes instead of having a string for each note, and frets would follow as a matter of course, although it was a long time before anyone improved on the idea of using gut strings tied around the neck and fingerboard for this purpose. Well-defined air-chambers appeared, with the soundboard forming their

# B y L l o y d L o a r

top and completed by a rim and a back to better amplify and resonate the string vibration.

It is not necessary to trace these developments in detail, besides it would require a large volume to begin



Greek Chelys  
or Lyre  
(1000 B. C.)

to do that alone. But by about the Fourteenth century A. D. there were certain types of stringed instruments well on the way to becoming musically efficient and keeping pace in their acoustic development with the expanding demands of artists and writers contemporary with them. The majority of these instruments were of the lute or fretted type, especially among those nations most advanced in civilization, according to our modern understanding of the term. And in less

advanced countries south and east of the Mediterranean a combination of the drum and picked string idea had long since evolved a primitive form of banjo type instrument. The definition of these instruments had become more complete by the Sixteenth century, and because of the greater profusion of informative literature preserved to modern times we know more about them. The influence of Moorish culture by way of Spain, that of Arabia through the Crusades, the general increase of communication between different countries, and the experimentation of unknown medieval artisans had by that time suggested many things pertinent to the development of musical instruments.



Greek  
Cithara  
or Lyre  
(200 B. C.)



Medieval lute-type  
known as a Gittern.

Lutes of many types were in general use. They had all the way from eight pairs of strings to twenty-four. Some bass lutes had only one string, many of the medium sized ones had an extra short single string known as the *chanterelle* tuned to the dominant or tonic of the most used key and similar to the fifth or "thumb-string" of the modern five-string banjo. All sorts of tunings were used, all possible types of voicings or aver-



age pitch for each instrument were tried, and there was a great variety in the acoustical details. Sympathetic strings, various patterns for bridges, wire and gut strings, flat, arched, bent, and carved stops or soundboards were used on various lutes. Both flat and pear-shaped bodies were also tried, but most of the true lutes finally evolved a pear-shaped body similar to that of the recent "gourd" mandolin, while the flat-bodied ones evolved into guitar-like instruments and finally became true guitars.

At this time bowed instruments had of course been in use for a great many

centuries and were represented by as many different types as could be found in the lute family. It is quite probable that bowed instruments in Oriental countries are at least 2,000 years old. It would not be much of a



Lute of  
Shakespeare's  
Time.

transition from picking a string to bowing it. Given an instrument played with some sort of a plectrum, the making of this instrument large enough to sound the lower notes of the scale, a longer plectrum to reach the strings, an accidental rubbing of the longer plectrum across the strings instead of a plucking of them with the plectrum

point, and the advantage of a sustained tone over a pizzicato one is at once evidenced. But it is an entirely different matter to so construct the instrument as to give bowed tone enough body and color for the instrument to take advantage of the possibilities inherent in the idea of bowed-string tone. The acoustical problem involved is more intricate, much more so. And it was not solved until about the middle of the Seventeenth century, with the inception of the Cremona School of artisans.

But from the very first appearance of stringed instruments in the program of musical activities, and for more than 5,000 years thereafter, lute-type or fretted instruments were the

most efficient producers of music of any stringed instruments available. The reasons for this are definite and logical, although it is not convenient to present them in detail just here. Picked string-tone is the simplest to produce of any and could be expected to be the first discovered; likewise the acoustical details of an instrument



Theorbo, a large lute of  
from 1500 to 1600 A. D.

structure that is to produce that sort of tone are the most obvious of any. Almost any sort of soundboard and string combination will give a reasonably powerful tone when the string is picked, and the addition of a complete

(Continued on page 44)



*This Girls Drum Corps from Sedan, Kansas, catches and holds the eye and ear of all who see them.*

## Let's Go Modern and Have a

By  
F. W. Miller

# Drum Corps

**D**O you know that the "Drum Corps" idea is spreading through the schools?

Well it is.

In fact, the "Drum Corps" is today the new born pet of the up-to-date school; a feature of all public appearances; the "mascot" of the parade; a specialty on the football program and a symbol of spirited good cheer wherever and whenever the student body assembles.

And so it should be. For the Drum Corps is just that kind of an institution. Besides, it meets the needs left bare by the development of the school band and orchestra. It is a blessing to that great group of boys—and girls—who, for various reasons miss the opportunity to play in the band or orchestra; it develops rhythm mindedness in the lower grades, preparing those youths for instrumental study later on; and it often provides opportunity for senior students—erstwhile supervisors—to test their powers in organizing, coaching, directing.

It is with the problems of organizing a drum corps that this article will deal. The plan is the thing. Here are the boiled-down plans of several school organizations that have organized successful corps.

Our girls' drum corps is a very popular organization. It is in demand for many community celebrations. I am convinced that the corps was the means of making our basketball season last year a paying one. The drum corps gave a fine drill between halves at each game and our records show that our receipts increased some 35 per cent after this had been announced to the public. Many people came to see the drills who cared very little for the game.

The finance proposition has been handled in various ways. We first bought twenty drums and we had two bass drums in the school. Each girl who wanted to buy her own drum was

given a chance and as a result fourteen drums were purchased by students. This left six drums to be paid for by the school. For the service of the girls at the basketball games they were given free admission and the concession right at the games. A sign stated that the money from the concessions went to the girls drum corps.

This method easily purchased the six drums. Then they made money enough in this way to buy their caps which belong to the school. When a girl graduates from school she brings her drum to the office if she desires to sell it and we buy it at a discount, according to the length of time she has used it and the condition it is in. Last year four girls sold their drums back to the school which we will pay for this year. In two more years we will own all of the drums. It has been the easiest financed proposition of that amount of money I have ever

put over. Parents who bought the drums after seeing the girls on parade were well pleased with their investment.

Our school colors are blue and white and the girls have costumes of white trousers with blue sash. Mr. Chas. Goodhall the director meets the corps twice each week for about forty-five minutes and they have made excellent progress. He uses the chart system of teaching them and they seem to grasp the work quickly.

We find that since the state here has abolished competitive athletics that while the boys are busy with athletics this makes an excellent substitute for girls' athletics. This may be the answer for Kansas making the growth in this work you mentioned in your previous letter.

Very truly yours,  
(Signed) R. L. Jewell, Supt.  
Sedan, Kansas.

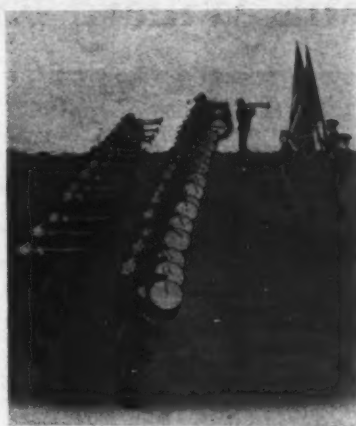
Sedan high school with only 165 students enrolled in the four years of high school is one small school that has developed a girls' drum corps that has received favorable mention wherever they have appeared. The corps directed by Chas. Goodhall has sixteen snare drums, two bass drums, two cymbal players and the drum major. The organization has made many public appearances the past year and are in demand for many community gatherings. They are always on hand to stir up pep and enthusiasm for school contests and parades.

The financing of this organization according to Supt. R. L. Jewell of the Sedan schools is one of the easiest of any organization in the school. There is a waiting list of girls desiring admittance to this organization and the school has organized a drill team from which future members of the drum corps are drawn. The whole plan is proving a fine activity in a school which does not have equipment for putting on an adequate girls' athletic program. The corps is by far the most popular organization in the school. One girl drove to town ten miles in the late summer to see the directors to try to get her name on the waiting list in order to become a member in case some girl would decide not to return to school.

It is almost impossible to estimate the real worth of this organization according to Supt. Jewell. He states that the parade just before the football games has meant an increase in gate receipts. The drill between halves at the basket ball games has brought people to the gym who never attended games before and has increased receipts in that sport. The people of

the community always know when the school has an activity for the drum corps appear on the main street to advertise. It is more valuable than any other advertising. Another fine influence of the drum corps is that it has broken up cliques and clans and has made Sedan a real Public High School.

Here's the report of Prof. O. H. Gerlat who organized the Drum Corps of the School of Engineering, Marquette University, Milwaukee, Wis. You see drum corps are popular not only in the grammar grades, and high schools, but the interest extends to Colleges and Universities.



Marquette University, Milwaukee, Wis.,  
Drum Corps

"Shortly after becoming a member of the Engineering Faculty at Marquette University, I put the proposition of organizing a Drum Corps to Dean F. A. Kartak. He was very much impressed by the idea, and told me to go ahead and he would give me all the support he possibly could. To the best of our knowledge and information from you, ours was to be the first University Drum Corps in the United States, which was another incentive for us.

"We received our equipment about December 1, 1929 (20 Snare Drums, 20 Bugles, 2 Bass Drums, 4 Bass Bugles). Our two flags were donated to the Engineering School by Sigma Nu Sigma, Honorary Engineering fraternity.

"We put on our first performance March 15th to celebrate St. Patrick's Day because St. Patrick is the Patron Saint of the Engineers and our Drum Corps is composed of Engineering students only. A large number of people who saw the exhibition drill and parade could not believe it possible to organize and drill men who had no previous experience in so short a time.

"Under separate cover I am sending you two pictures of our Drum Corps and only regret that they are not in color, for we are using the blue and gold color scheme throughout.

"Our personnel consists of 4 colors and color Guards; 1 Commander; 1 Drum Major; 20 Snare Drums; 2 Bass Drums; 20 Bugles; and 4 Bass Bugles, making a total of 52.

"A financing plan was worked out by the Moderator whereby each member signs a contract and all pay the same amount. If at the end of the member's time in school he wishes to keep the instrument he is given credit for the amount he has paid in and must pay the difference which it costs to replace it. If he does not wish to keep the instrument, he receives a credit slip and as soon as a new member pays the required amount the credit slip is redeemed.

"Rehearsals are held once a week on Friday night from 7:30 to 9:00."

At Springfield, Mo., they follow an unique plan in selecting applicants for their famous High School Girls' Drum Corps. Here's how they do it:

The drum corps was organized from members of my High School Chorus where the most of the students are somewhat musical or at least they love music.

All applicants are first lined-up, marched around the auditorium to music on piano. Those who are unable to keep time to the music are eliminated at once. The remainder are again marched around and are judged on their poise and carriage. Those selected from the group are then tried out on drum and awkward ones culled from the group. While this is all going on the good looks of the applicants have also been considered. Each applicant is then measured in waist and height so as to have them as near the same size as possible. Last of all the girls who possess a good voice along with other requirements are the girls who are admitted in the drum corps. You will probably wonder why I go to all of this trouble. One reason is that I have so many to select from that the process of elimination is the only possible way to do it. I only require nine girls to fill the vacancies caused through the seniors graduating and before the closing hour for applicants I had one hundred and thirty-nine names on the list. This shows at once the popularity of the organization.

Now that we have them all selected they are drilled in certain drum beats collectively and individually. I do not use the music to begin with, but mere-

(Continued on page 41)

## October's First-Prize Article in this Series

# Makes a Man Healthy as well as Wealthy and Wise

By Frank Willard Kimball



WHILE the much-abused and misunderstood saxophone has been presented to public gaze and audition for more than a decade, little thought perhaps has been given to the instrument as a purveyor of health. But we have it upon the authority of Doctor James F. Rogers, hygienist of the United States Bureau of Education, who after summing up an extensive series of investigations, considers the soprano saxophone to come next to the flute in desirability for those without much lung power. This statement is supplemented by Mr. Louis C. Elson, instructor in musical theory at the New England Conservatory of Music, Boston, who voices the praise of the saxophone as a health-giving instrument, and adds that he has known of an eminent physician prescribing the use of the saxophone to a patient suffering with dullness of hearing, as a tonic for the aural nerves.

Wind instrument players are today recognized by life insurance companies as possessing the greatest longevity and no wind instrument can compare with the saxophone in producing deep breathing such as was advised by Taoist teachers thousands of years ago as the way to physical and mental health. However, the Western world has but lately arrived at the same doctrine. There need be nothing mystical about it. Our life process is sustained by oxygen, gained from the air we breathe. Plenty of oxygen means red blood.

In blowing the saxophone, the player is obliged to draught air from the uttermost depths of the lungs which are exercised like a pair of bellows, with every lung cell brought into action. This virtually creates a deep-breathing exercise, and instead of one-third or one-half of the diaphragm being brought into action as with ordi-

(Continued on page 42)



# "The Golliwogg's Cake Walk"

By Theodora Troendle

IN THE last issue of THE SCHOOL MUSICIAN we discussed that amusing little gem "Dr. Gradies." Of equal musical value and ingeniousness are "The Little Shepherd" and "Golliwogg's Cake Walk." The former is like an exquisite little miniature painted on a lady's silken fan or a delicate cloisonne cover to an old French snuff box—the little Shepherd so minutely etched and in the daintiest and most opalescent hues—the piece opens with a little flute call very wistful and tender. Then our little Pan becomes a little more emboldened and loquacious—in measures 14 and 15 so pleading and insistent does his plaintive little melody become that we know that the heart of the little Shepherdess has been won over—measure 24 quite bubbles with jubilation. Then the same little refrain with which the piece opens—very softly—very reminiscently and the little romance ends with the ever satisfactory "happy ending."

This little piece is quite unique in piano literature and only a subtle

French mind could ever have penned such exquisite delicacy. It is so fragile that a breath could destroy it and to play it as it should be played takes *artistry* and the highest order. It is difficult beyond conception to make this little piece sound—like a bright bubble—floating—illusive—iridescent—one false or jarring note and the bubble has burst—the effect is irrevocably gone. This means that the performer must have in his possession a beautifully controlled pianissimo and a finely adjusted rhythmic sense. What new possibilities for the piano Debussy has opened to us.

Let us now turn to the "Golliwogg's Cake Walk." This piece is played so frequently without any thought to the imaginative content that it becomes quite dull and meaningless. A golliwog is somewhat the American equivalent of a "jumping jack"—a loose jointed wooden doll suspended on a cord—when cleverly manipulated it can perform all manner of amusing antics. But this little piece depicts much

more. The child—the golliwog and the inevitable nurse maid—are sallying forth through the streets and parks of Paris and they meet with adventures—the organ grinder, the corner gendarme (policeman), awe inspiring dogs, color, motion, gayety, a panorama of the streets of Paris, through the avid eyes of a child. The first page depicts the capers of the golliwog—then at the bottom of the second page we run into an irresistible little dance tune. In our mind's eye we can see the park, the nurse maids, with their jaunty caps; soldiers in their bright uniforms; little dogs tugging at their leashes; and the organ grinder grinding out his most delectable little tunes. All these little episodes must be portrayed with varied rhythm and nuance.

The "Golliwog" theme must be crisp and rhythmic, the staccato clear and the ever important phrasing subtle and meaningful. There is so much more to Debussy than mere notes. His pieces are like a series of etchings—sly—droll—often grotesque—sometimes bizarre but always colorful.

# Did You Know You were "Movied" at Flint?

"Oh, would some power the giftie gi'e us,  
To see ourselves as ithers see us."

WELL, here's your chance if you were one of the "bandsters" at the National Contests at Flint.

The theme song of the sinister looking Argus-eyed moving picture machine which stealthily cranked off foot after foot of films all unbeknown to musicians and onlookers, might have been "Wherever you go, whatever you

Watch that snappy girl drum major strut her stuff and just try to catch the trick of that baton-twirling sleight-of-hand.

Somebody had his hat cocked too far. Somebody else was out of line. There's Senn High on its way to the Chevrolet factory. What a good close-up of the Shorewood High School of Milwaukee.

If your band didn't enter the National Contests, these pictures will give you some idea of what kind of competition you'll get when you do enter.

You'll get quite a laugh out of watching the expressions and antics of members of the crowd trying to reach a point of vantage for seeing the Big Parade.

Note the posture, uniforms, marching arrangement and indications of rigorous training shown in each of the fifteen bands, but especially that of Lansing Vocational High School.

Then, of course, there's the dazzling spectacle of the massed bands, and you'll really never have even a remote idea of just how immense a National Band Contest is until you have either attended one or seen it in Motion Pictures. It's an eye-opener, without any doubt.

All in all, this is a great little picture to show before your school, or at your local theatre to get the public in your home town acquainted with the importance of school bands. The film can be run off in about 15 minutes.

Two ingenious Sennites take the credit for the production of this film. William Larsen, alto clarinet player, was the official "clicker" from his post in a rented car, and his brother Seth Larsen, flute and piccolo player, acted as chief editor, censor, caption writer and what-have-you.



William Larsen, Cameraman and director, who also has a reputation as an alto clarinet player at school.

They knew what school musicians would be interested in seeing, and they spared no time, effort or expense in getting it. Both of them are post-graduates at Senn this year. Their brother, James Larsen was formerly National Champion on alto clarinet and is now attending the University of Illinois.

Photography has been their avocation for a number of years, and they have an office called the Larsen Film Studio at 7206 Ridge Blvd., Chicago, where readers are invited to inquire further concerning the rental of this picture.

## Prehistoric Rimes

Now, music was not  
(So to speak) very hot  
In days before civilization;  
And a youth who sang  
By the bow string's twang  
Excited immense approbation.

But a popular song  
Didn't last very long.  
Consider the problem presented;  
For how could folks sing  
The bally old thing  
When the bathtub had not been  
invented?

—Chicago Daily News.

z

## The Side Show

Bearded Lady: "What do you do with your used razor blades?"  
Circus Cook: "I give them to the sword swallower for dessert."



When bigger and better captions are written, Seth Larsen will write them.

do, I don't want you to know, I'm following you."

It was the musician's shadow throughout the events at Flint, and it is now possible for you to see yourself as the judges and the thousands of spectators saw you.

You'll live over again those "daze" of sky-high excitement. You'll almost hear the martial music and the tramp of feet, as "you go marching by"—so vividly do these pictures recall those scenes.

# SING

**C**ORRECT natural breathing is of paramount importance to the singer. An understanding of the fundamental principle of breathing is the first step in getting at the root of the problem how to breathe.

The perfect example of breathing as a pure instinct, unadulterated by any experiences whatsoever is that of the new-born child. It breathes through the nose, with lips slightly apart and no perceptible chest movement. Upon this principle all natural breathing must be founded and systematized.

Air while inhaled through the nose is purified and charged with moisture which keeps the glottis of vocal cords clear and healthy. When we inhale through the nose without closing the lips, the abdominal muscles lower automatically, thus permitting the diaphragm to create a vacuum which draws the breath into the lungs.

In breathing with the lips tightly closed, we often notice a heaving movement of the chest. We do find exceptions to this rule, however, for as we progress into actual singing of test there are many phrases where so little time is given us for breathing that it is best to take a short breath through both nose and mouth. If the habit of nose breathing with slightly open lips has been formed, it is easy to learn to breathe partly through the nose and partly through the mouth, when we have reached the stage where it is permissible; but the constructive, fundamental breath must be taken through the nose.

One of the greatest handicaps to students who are slave-bound by man-invented breathing methods is their inability to adapt themselves to breath-forms, which should be as natural as any physical attitude expressing an emotion. Your happy greeting to a long lost friend is expressed in a physical attitude very different from that used in fear. Fear, pain, courage, conviction are all different. If one is conscious of making an effort to control the breath while singing emotional parts, the effect will be unreal and forced.



Says  
**Frantz  
Proschowski**



Breathing, the all essential part of physical life, adjusts itself to perform whatever the mind commands, instinctively, automatically and with mechanical precision. Since this is true, tone is breath, breath is tone. Human voice is the mind expressed; and while the mind thinks and commands, inhaling goes on perfectly. Breathing for singing is the same as breathing for speaking, just as the instrument for both is the same. And the greatest danger is at hand the moment we train aside from the voice, particularly if it assumes any attitude related to gymnastics. I very much discourage breathing exercises among pupils who have been trained to regard breathing as an athletic training. My experience is that all singing based upon prefixed physical breath training can never be normal and natural, but I do not oppose breath developing under the head of physical culture, and I use rhythmic breathing exercises for my students.

The vocal organs cannot perform

freely if the breath capacity of intensity is being applied to singing. The vocal organs are so perfectly adjusted by nature that the least amount of unnecessary physical pressure reflects detrimentally in the tone quality. It also robs the voice of the ability to sing high tones with the same freedom and ease we find in the singing throughout the middle voice.

Breath control as it is being taught in various methods such as control by uttering hissing sounds, et cetera, can never teach actual control of breath because the principle of tone production is dependent on glottis or vocal cord action. This action is the only control or distributor of breath and can only be judged by hearing the tone results. Holding any muscle or group of muscles mechanically trained will result in mechanical or artificial tone. Never forget that the moment singing is not controlled through hearing with the subordination of all muscular action, it is not perfect. Prefixed breath training makes the singer slave to his breathing instead of making his breathing an obedient slave to the demands of his mind.

The instinctive judgment of the mind regarding breathing for singing is as keen and exact as its instinctive judgment of the direction of our steps. The beginning of a vocal exercise is formed in our mind, and we instinctively inhale. If we inhale through the nose, the correct physical coordination automatically takes place and the throat adjusts itself. The glottis closes and there is a short moment of hesitation for signal to the mind that all is in readiness. If at this moment we release the articulation, the tone, word or exercise has been started. The repetition of this natural manifestation of the voice is the first step in training or gaining control of "nature's way to sing" which, of course, includes breathing. As the duration of the exercise is increased the physical organs are being developed unconsciously, but perfectly, without physical effort, and we find a most comfortable, deep, generous, breath always in rhythmic readiness and always self-supporting.

# Some 1930 Prize Winners

Their Pictures are on Pages 24-25

NOT so many years ago, the idea of music so far as the general American public was concerned was limited to piano, violin, voice and the phonograph, with a few exceptions. Now the United States is leading the world in its interest in this cultural phase of education, with some 250,000 boys and girls playing instrumental music in the public schools. This estimate is very conservative. Statistics cannot be compiled fast enough to keep up with the tremendous growth in musical interest, but from the present outlook, it would seem that the day is not far distant when the actual count of school children throughout the country will be the count of school musicians. Music is the one fine art which seems to be boring its way inevitably into the curricula of every school, and taking its place along with the three R's—reading, 'riting and 'rithmetic.

Perhaps the greatest single reason for this growth is due to the City, County, District, State and National Contests. Competition is invaluable in creating and maintaining interest. Last year there was an unprecedented number of bands and orchestras entered in the various contests, involving an enormous expenditure, and financed despite the business depression and scarcity of ready money for such projects.

The stories of the band and orchestras in our schools are similar in many respects. They all have had the problems of fighting against great odds in getting music recognized as a basic, fundamental part of a student's education—rather than a form of recreation, and in making something out of nothing so far as building up a band and orchestra from a group whose only notion of music consisted of a knowledge of the tunes "The Star Spangled Banner" and "Dixie."

Each year it gets harder for an organization to win any contest. The standards are going up by leaps and bounds, and you can be sure of one thing—the winners have to be good. In this, and subsequent issues, we are

giving a brief history and pictures of a number of the bands and orchestras which took honors in 1930 contests, together with their directors for that year.

## Kalamazoo Central High School

CLEO L. FOX, Director

Last year marked Kalamazoo Central high school band's first appearance in a contest of any kind—and they took second place in the Michigan State Contest and were privileged to enter the National Contest at Flint.

The band is three years old, and now has complete symphonic instrumentation. It is composed of 79 members, all fully uniformed and equipped.

Their prospects for this year are quite bright, considering the success they had in their first year of competition, and the chairs left vacant by those who graduated in June will be filled with new material from the Junior Band organizations. Daily rehearsals are held.

The Band is governed and controlled by a "Board of Directors" made up of the first chair men of each section, plus the Manager, Secy. and Treas., Drum Major and Librarian. All business of the band, absences, discipline problems, etc., are brought before this group of people. They use the "Point system" of giving band letters—a member must have earned at least

1,000 points by the end of the year before he is awarded a band "K".

## Lew Wallace High School, Gary, Ind.

WAYNE T. SHERRARD, Director

From Indiana comes the news that Wayne T. Sherrard, director of the Lew Wallace band and orchestra since September, 1927, has resigned his position there to take a position as supervisor of music in the five grade schools in Clayton, Missouri, and to direct the instrumental organizations in the high school there. Mr. Sherrard organized the first orchestra classes in Gary's two new schools, the Lew Wallace and the Horace Mann. Later, because of the rapid growth of the classes his entire time was devoted to Lew Wallace School. These classes grew from nothing to 350 members during their three years of organization. An outstanding feature of these classes was the number of students working upon various instruments, such as 8 bassoons, 7 oboes, 21 flutes and piccolos, 19 violincellos and 13 double basses.

In the second year of its existence the orchestra entered the first contests, winning first place in the Northern Indiana Regional Contests and second in the Indiana State Contests. The following and last year it again competed winning first in the Indiana State Contests and second in the National Contests at Lincoln. In addition to the organization honors two of its members won first in the Indiana State Solo Contests, one of these winning second and one winning third in the National solo contests. The Lew Wallace band organized less than three years lost in the contests to such organizations as the National Champions from Hobart, Indiana. However, in the marching competition at these contests the band won a second place.

Lew Wallace organizations enjoyed an exceptionally fine support, the community contributing in various ways for instruments, new uniforms, and contest trips, more than \$8100.00 during this short time. Summer band

## Every Prize Winner

—of the 1929-1930 School year; Band, Orchestra, Ensemble or Soloist; in state or national contests, will please send photo to this magazine for publication.

concerts in the park sponsored by the Glen Park Boosters Association and played by the Lew Wallace concert band featured Mr. Sherrard's last activities in Gary.

Clayton, Missouri, the county-seat of St. Louis County, according to Mr. Sherrard, offers a very good field for the development of music in its various phases.

Mr. Sherrard's successor at Lew Wallace is Mr. Bernard Coar.

### **Benzonia, Michigan**

**HUBERT BEARSS, Director**

Very popular in its own territory is the Benzonia high school band of Benzonia, Michigan. The fifty members, fourteen of whom are girls are smartly uniformed in blue dresses for girls and 'trousers for boys, blue sweaters, blue capes with gold lining and blue caps.

They play for every public event in their vicinity, including the famous Cherry Festival every year. The last concert was at North Western, Mich., Fair at Traverse where they pleased thousands of people with a special drill and special concert. For this occasion they used a Circus drum major. The band plays weekly summer concerts in Beulah, Mich.

They have letters of recognition from Gov. Green for playing at his meetings. In the 1930 contests, they placed first in the regional meet at Traverse City, Class C, second in the State contest at Ann Arbor and rated a good score in the National Contests.

The director, Hubert Bearss, who organized this band two years ago, puts his students through their paces in semi-weekly practices and is quite optimistic about the outlook for the 1931 contests.

### **Oxford, Michigan Band**

**GEORGE DUNBAR, Director**

Developed in a high school with an enrollment of only 234 pupils, in a little town of 2,000 population, the Oxford Band deserves credit for making the most of its opportunities. Over 100 students are receiving instruction in band and orchestra music. The band was organized in October, 1926. In 1927, they took first place in the district contest and second place in the state contest. They repeated these victories in 1928, and appeared at their first National Contest at Joliet, Ill. Last spring they again took first place in the district and reached the top in the state contest taking first honors at Ann Arbor, Mich. Their second appearance at a National contest was at Flint last spring.

Mr. George Dunbar was director of this band.

### **St. Mary's Boys Band of Baltimore**

**BROTHER SIMON, C. F. X., Director**

St. Mary's Industrial school band of Baltimore has won seven loving cups in contests at the Elks conventions, etc., and also the National trophy for Class B at Joliet, Ill., in 1928.

This band is one of the very few school bands with a long history. It was organized in 1895, and made its first public appearance in the inaugural parade of Theodore Roosevelt. They were the high school champions of Maryland in 1926-7-8 and this past year they entered the National contest unopposed, as there was no state contest. Their fame throughout a large part of the country has been spread due to their tour with the Yankees on the American League circuit. Babe Ruth was a former student at this school.

There are approximately 700 students at St. Mary's. The school was organized in 1866 to care for the orphans of the Civil War. It is now divided into three groups viz: the orphan, the wayward and the neglected.

Brother Simon, C. F. X., is the director of this band.

### **Algoma, Wisconsin**

**L. C. WELK, Director**

The Algoma, Wisc., band under the direction of L. C. Welk is a Class C band which is rapidly coming to the fore.

It was organized in the year 1922 under the direction of Harry J. Rydahl who devoted most of his time to teaching manual training, and much of his leisure time in perfecting the High School Band organization. It remained under his direction for six years. During these six years it gradually developed into one of the strongest bands in the State of Wisconsin. Since that time it has been under the direction of L. C. Welk, U. S. F. N. R. During the past two years the band work has been placed in the High School curricula, and instrumental music is being taught in the school as any other academic subject. Group instruction is arranged for students whereby they meet during regular class periods, and the entire organization also holds daily band rehearsals.

The Algoma High School Band has been receiving awards in the State Band Tournaments ever since the year 1926. The first tournament that the band attended was the state band tournament held at Viroqua, Wis. Since that time it has been at every state band tournament, and during the

last year attended the National Band Tournament at Flint, Michigan. During the past two years the band has reached its climax, playing the highest type of music, and choosing to participate in Class A contests only, although its average experience rating would have placed it in Class B or C. In the year 1929 it won first place in Class A concert events. In the year 1930 it took second place in Class A concert event, and first place in sight reading, and third place in the marching contest. The band also made a wonderful showing at the National Tournament where it participated against Class C bands (Classes being based on the number enrolled in the High School, and not experience rating) where the band won second place in concert events. The Algoma High School Band showed its pep when it won first place as a marching High School Band against all of the bands assembled at the National Tournament. In addition to these honors, the following students won honors in solo events: Marvin Hoffman, First Place, Class A, clarinet, 1930; Edward Meyer, First Place, Class A, cornet, 1928; Howard Konkell, First Place, Class A, tuba, 1929, and second place, 1930. Marvin Hoffman and Erie Witpalek, clarinet duet, Class A, second place, 1928. Frank Kohlbeck, Fifth Place, Class A, trombone, 1930.

During the year 1929 the Algoma High School Band has been a very popular concert band throughout the state of Wisconsin. It gave two programs over the radio station, WTMJ, one on Dec. 5, 1929, and the other on May 11, 1930. After each of the broadcasts a shower of letters and cards, and telegrams were received, complimenting the band on the high class of music rendered.

### **Central High School, Flint**

**JACOB A. EVANSON, Director**

Central high school of Flint, Mich., is fast becoming one of the leading contenders for highest honors in the National contests.

They began their climb to success by winning first in the State contests three consecutive years — 1927-8-9. They were, therefore, eligible to the National Contest in 1930 without entering the State contest. They placed fourth.

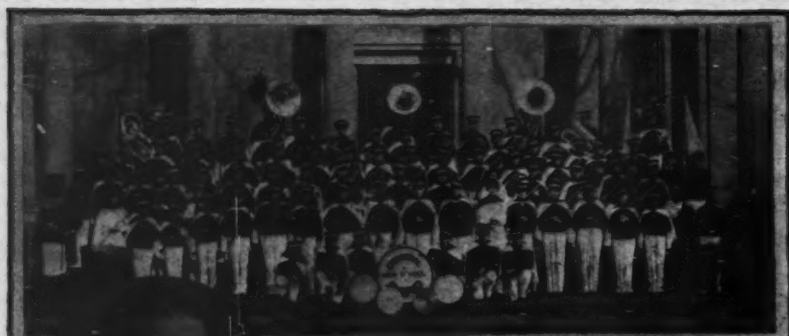
A brass sextet and woodwind quintet from the band has won the state championship four consecutive years, and the woodwind quintet placed second in the National Contest in 1930.

Jacob A. Evanson is the director of this group.

(Continued on page 26)

# Some Prize of 19

Read more about the  
orchestras elsewhere



*Kalamazoo Central High School entered their first contest last year and won second place in the State. Cleo L. Fox, director.*



*Oxford, Mich., High School Band. They were the State Champions in Class "C" in 1930. George F. Dunbar, director.*



*Peru, Nebraska, High School Orchestra is a Class "C" contestant which rates high. They took third place in the National contest at Lincoln after winning district and State honors. Victor H. Jindra, director.*



*Benzonia, Mich., High School Band won second place in the Class "C" state contest. Hubert Bearss, director.*

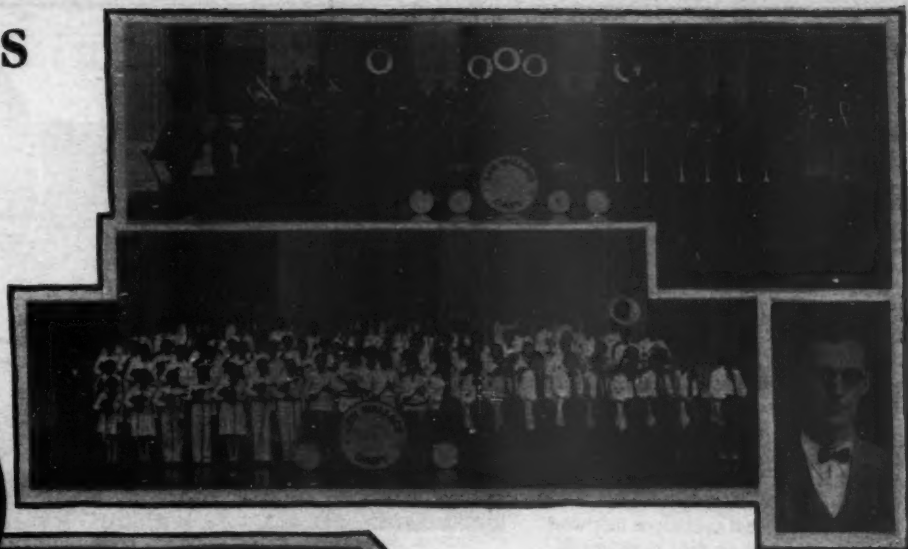


*Central High School Band, Flint, Mich. This aggregation is climbing surely and swiftly to the top of the musical ladder. They have things pretty much their own way in the State, and this year entered the National, taking fourth place in Class "A." Jacob A. Evanson, director.*



# ze Winners 1930

bow these bands and  
sew ere in this issue.



*Lew Wallace High School Band and Orchestra of Gary, Ind. Both have noteworthy lists of victories in district and State contests. Wayne T. Sherrard, director, is now at Clayton, Mo.*



*Froebel High School Orchestra, of Gary, Indiana, worked its way to Lincoln, the same school year that it was organized. Ken Resur, director.*

*Algoma, Wis., High School Band. The best marching band at Flint, and the second best Class "C" concert band. L.C. Welk, director.*



*St. Mary's Boys Band of Baltimore, Md. The first band at this school was organized in 1895. Their conquests are many and their popularity is undisputed wherever they appear. Brother Simon, C. F. X., director.*



### Froebel High School, Gary, Ind.

KEN RESUR, Director

Just a year ago, Ken Resur organized the Froebel High School orchestra of Gary, Indiana. In the short time between October, 1929 and May, 1930—seven months—he built up an orchestra which battled its way through county, district and state contests against competition which would have frightened a less courageous orchestra behind the stage settings. They won the Lake County contest, second in the N. District in competition with 9 Class A orchestras, and then took first in the State by a 15 point margin over 7 fine orchestras. Hammond, of course, was ineligible because it had won the State contests for three consecutive years.

Thus the Froebel orchestra has won four trophies in their first year of contest playing.

According to their director, Mr. Resur, who was named by the National Board of Contest Judges as the youngest, most capable and efficient high school director in the United States, the Froebel orchestra this year is even better than last, but it will not enter the contests this year.

### Peru, Nebr. High School

VICTOR H. JINDRA, Director

The personnel of the orchestra of the Peru, Nebraska, high school was 75% girls. Their entire membership was 23, and they were under the direction of a student teacher, Ruby L. Brown with supervision under Victor H. Jindra, director of instrumental music at State Teachers College in Peru. This orchestra won first place in their district, first in the State and third in the National Class C contests.

### Partridge Rural High School

ADINA GOERING, Director

Miss Adina Goering, the director of the Partridge Rural high school orchestra gives some interesting history and side-lights about her 1930 group.

"In order to arouse interest in our orchestra when it was organized four years ago with seven pieces, all kinds of instruments were admitted. We had only one violin in the string section, so we encouraged those who had guitars to bring them, lest the orchestra would turn into a brass band.

"That year we entered the county music contest. There were two orchestras and we took second. The next year our organization had grown to twenty-two members, and we met every day. The next year there were thirty members and more contest music was used. The year 1929-30 was our best year; we entered five contests and placed first in three and second in the other two. In the Invitation Meet

*When the Partridge, Kansas, orchestra won second place in the National Class C contests, their community planned a big celebration.*



at Sterling College, Sterling, Kansas, we placed second; in the Kansas South-West High School Music Contest, first; in the Reno County League Contest, first; in the All-Kansas Music Competition, first; in the National School Orchestra Contest, second.

"We are in class C, as we have an enrollment of eighty-five. Over fifty per cent of the enrollment is in either advanced or beginner's orchestra. We have received a great deal of support from our principal, Mr. G. C. Rexroad, from the school officials, and from the community. Many of our concerts and rehearsals and trips could not have been made possible had it not been for the careful management of our principal, and the financial support we received from the citizens of the community.

"We played at the National at Lincoln May 29. We wired home that we had won second. We left for home on Friday, the next day. The community folks expected us some time on Friday, and planned a celebration for us with bon fires, and stunts and music of all sorts. Anyway, it made me think of The Return of Rhadames in "Aida." But to their disappointment, they waited in vain on the streets of Partridge, until midnight, for we did not get back until the next morning.

"On July 23 the members of this orchestra came to my home at Moundridge, Kansas, a distance of about fifty miles from Partridge, to surprise me. They came over the hill in a long string of cars, and then I knew what was "up" for I recognized the cars. We had a real reunion. I read to them the reports of the judges, and then Mr. Rexroad awarded the National Silver Medals. The biggest surprise was the presentation by Mr. Rexroad of a special made baton with my name in silver letters, and the Partridge High School insignia in green and

white gold. This was a gift of the orchestra members who played at the National Contest at Lincoln.

"I have enjoyed this orchestra immensely, and I certainly appreciate all the support we received from others. I feel that such men as are on our National Committee for the Advancement of Music, and such officials as those arranging for National Orchestra Contests deserve much credit for the advancement of our particular group. The reports of the judges have been very helpful, and I wish here to express my appreciation for their compliments and corrections."

### Resumé

We have tried to give you enough of the background of these bands and orchestras so that you can see what may be expected of them in the future. There is no such thing as doping out beforehand who will win a contest, as the orchestras and bands are changing and improving and new ones are being organized so fast that everyone has to keep up on his toes to keep from being trampled on and passed by.

Joliet high school band is reported to have had rehearsals twice a week throughout the summer. Modesto, California, which was unable to attend the National Band contest last year, because of insufficient finances hopes to be able to attend the next contest at Tulsa, Oklahoma, and may change the rating of the Class A bands considerably, because they were only .4% behind Senn High School in the 1929 contest. And so it goes.

Although at the present time, the contests seem a long way off, and most bands are busy practicing drills, football songs, and marches, a number of schools have already commenced work on the required pieces for bands and orchestras which were given in our September issue.

# Lincoln's Championship Orchestra Gets a New Director

By Charles Ledwith

**C**HARLES B. RIGHTER, the director of the National champion orchestra, has resigned from the faculty of Lincoln high school. Having been acclaimed as one of the most successful high school orchestra directors in the country, Mr. Righter was enticed away from his own school to join the faculty of the University of Iowa at Iowa City as director of the music extension department.

Mr. Righter has been connected with the Lincoln schools, either as student or teacher, for twenty-five years. He leaves behind him a host of friends and music lovers who feel deeply his departure from the school and community.

In Iowa City, Mr. Righter will be practically a state supervisor of school music; he will be chairman of the state contest board which is in charge of the Music Festival staged each year at Iowa City in May; he will be director of the Iowa All-state orchestra and band which studies at the university in the summer months, a position he has held during the past summer. His work also includes the teaching of courses in orchestra problems and conducting.

Charles B. Righter was born in Chicago in 1896 but had made Lincoln, Nebraska, his home city. He attended the University School of Music and the University of Nebraska at Lincoln, and also Colorado College, Colorado Springs; Chautauqua Institute at New York and Bush Conservatory at Chicago. Mr. Righter also studied under the following private teachers: violin, Carl F. Steckleberg, Edwin A. Dietrich, Louis Persinger, Richard Czeronky and Sevcik; piano, Ernest Harrison; harmony and theory, Edward Hale and John Rosborough; voice, Howard Clarke Davis and Harry O. Ferguson, recently deceased.

During the World War, Mr. Righter played clarinet in the 5th Nebraska Infantry Band and 314th Engineer band, and while he never boasted the fact, he also played bass drum once. He said he learned how to be hard-boiled with his band while in the army and occasionally he dared to tell this to the orchestra. Undoubtedly, the presence of the ladies prevented

his being an army sergeant there. His knowledge of army discipline often was reflected and likely explains the masterly manner in which he conducted and got results from the band.

The Lincoln high school orchestra under his leadership responded to his excellent training and took every opportunity to prove its worth. During ten or more years under Mr. Righter's baton, it won first place in the Nebraska state contest—every time the orchestra was entered in the state contest; first place in the National contest twice, the only two years that



Charles B. Righter, Jr., joins faculty of University of Iowa.

such contests have been held; second place in the Mid-Western contest at Kansas City in 1925, the only approach to defeat which the orchestra ever suffered in competition with others.

The Lincoln high school band which at all times was under the immediate personal supervision of Mr. Righter almost equaled the record of the orchestra. Working under a handicap of lack of adequate rehearsal time, the band nevertheless succeeded in winning five state titles; honorable mention in the Mid-Western contest in 1925, and won second place in the state contest, at which the judges in making the decision against Lincoln explained that the tympani climax in the beginning of "Finlandia" was too loud. This was never considered a defeat.

Not only did Mr. Righter achieve flattering success with the high school



Bernard F. Nevin takes Mr. Righter's place at Lincoln

band and orchestra, but the most lasting part of his industry, knowledge and discipline is shown in the program that he conceived and worked out in the several junior highs and even in the grades from whence comes the material to Lincoln high.

It could well be mentioned that in the high school proper Mr. Righter had two preparatory orchestras serving at all times as a kind of reserve for the advanced orchestra. Also through his efforts, two beginning classes were organized to prepare players for the band. This shows how Mr. Righter was constantly planning and preparing for the years ahead. He proved himself to be a farsighted and careful organizer—and this accounts for his deserved success.

In telling about those first days of instrumental music in the Lincoln schools Mr. Righter says: "The rise in instrumental music was actually a rise from the furnace room in the basement to a special music room on the top floor of a fine modern school building. Many of those first classes were taught in basements, shops, hallways, etc. Instrumental music was an educational outcast. But now, thanks to the interest and co-operation of the administration and the community, instrumental music has come into its own, not only in Lincoln but in most cities. And the trip upward has just begun. When administrators generally appreciate the educational value of instrumental music and when we supervisors learn to use music as a sound educational medium rather than as a means of entertainment, then we shall have arrived."

The name "Righter" will always be remembered at Lincoln high and serve as an all-time inspiration. Those of us who were so fortunate as to receive his instruction and discipline, shall

(Continued on page 43)



# Why I Think Everybody Should Study Music

By Arthur Olaf Anderson

A GREAT many people who never thought of studying music before the radio and talkie were invented, are now taking up courses in different branches of music with a great show of enthusiasm. Not only are the youngsters all over the land interested, but the parents of the youngsters are taking up instrumental study and deriving no end of profitable enjoyment from it.

What is the psychological reason for this wide-spread interest in and excitement over music? The answer lies principally in the conditions under which we find ourselves existing in these days of stress and indecisive tumult. Here we are, a great nation of happy, healthy people, full of the spirit of life, but with a curious situation just ahead of us that causes us all to wonder just what it is that next will pop up for us to tackle. We know there is a rumbling and a grumbling going on throughout the land. There is dissatisfaction over various things such as the financial situation, the prohibition question, the world court and the unemployment problems. We have all felt the effects of these things in our daily lives and they have worried and stirred us more than we have been willing to admit. And yet we come up smiling and we take to the study of music despite the fact that there are thousands of well-trained musicians out of work and turning to other employment for a livelihood. We are not taking up music for pecuniary gain, but for spiritual uplift. We look to music to assuage our worries—to make us forget them and we derive unbounded benefits from this sane and sensible distraction from daily cares.

Other nations might instigate revo-

lutions, panics with mob violence against the autocrats and financial barons, massacres, etc., but we instigate universal music study and thereby remain sane, sound and cheerful.

Music counts for a great deal in the way of mental stability. It soothes the nerves by causing us to forget for the time being that which is most disturbing to us. We shove our cares into the discard each day for the short respite that music brings and we feel the better for the mild opiate it affords and, consequently, when we again take up the thread of existence it seems less acrid and formidable. Thus it is that we fall back upon the one thing in life that constantly renews our hold upon ourselves.

We sometimes hear of people devoid of all appreciation for music—people who pretend heartily to dislike it and be bored by it. If music of some sort or other does not mean anything to a person you may be sure that such a person is a mental sufferer. He will be obliged to stand for a great deal of mental anguish or else find a poor substitute for what music so gently and surely brings to those whose nerves require a soothing balm.

Not only is music a mental stimulant, but it acts surely and vigorously upon the heart pulsations by causing the blood to respond to a gentle sound massage through its rhythmical invigoration of heart action.

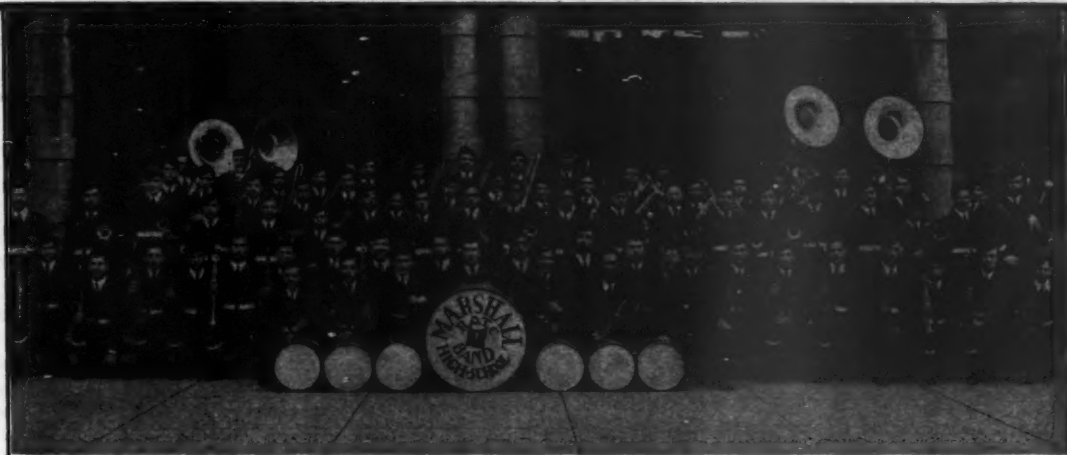
Some people react to one type of music, others to a different type. Some prefer to listen to or play on one kind of instrument, others prefer another kind. Each reflects that which is best suited to the needs of his individual nature and by so doing the best results

are obtainable. It is never wise to insist upon a youngster learning to play the harp when that youngster would prefer to learn the banjo. The harp may appeal to the parent as a romantic, wonderful instrument, but it may not fit at all into the child's scheme of things and thus he comes to dislike what he is driven to do. And so it is that he derives no real benefit from it and will soon drop by the musical wayside and lose all interest in music.

We do not pretend to know anything definite concerning the therapeutical qualities of music, but we do know that its power has not yet been sufficiently measured in its application to mental diseases to determine its exact healing value. Thus far, in all the experiments essayed, there have been no dependable records tabulated to ascertain the reaction upon the patient of the various factors such as pitch, quality and rhythm. These aspects of the use of music in therapeutics will require detailed and patient experimentation by a psychiatrist who is exceptionally well versed in musical knowledge and who is willing to give years of his time to the work.

At any rate, we all know that music has the power to bring us every variety of emotion and to soothe and comfort us by dispelling worry and troubles. So see to it that you obtain your daily dose by listening or by making music for yourself. If you can take up the study of some instrument, even if it be only one of the humbler ones, such as the mandolin, the guitar or the harmonica, by all means do so, for it will pay exceptional dividends in the way of felicity and that warm glow of spirit which means that all is well with the world.

# Why Do Bands Like This Equip with Elkharts?



Marshall High School R. O. T. C. Band, Chicago, Ill., A. H. Hansen, Director  
This band is completely equipped with Elkhart Band Instruments

**T**HE Marshall High School R. O. T. C. Band shown above is "solid" for "Elkharts." Practically every instrument used in this splendid 80 piece band bears the Elkhart trademark. Director and students are enthusiastic in their praise of this equipment and the excellent performance of the band itself is a playing, marching, testimonial to "Elkhart" excellence.

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# Studenten-Stimmen

## Enjoyed Milburn Carey's Write-up on Winona

I especially enjoyed the article of Milburn Carey's concerning the Winona Band and Orchestra Camp. Milburn was drum major for our band for five years and is entering Illinois W. this fall. My brother Paul has been accepted as a trombonist in the Purdue Band.—Grace Jean Willen, Marion, Ind.

## Aw! Count Sheep and Quit Razzing Us

The title of your new feature is enough to scare anybody onto the Joke page. I have finally gotten Grandpa Schultzenheim to translate it and he says it means "Voice of the Students." But I think he must be wrong because over half of the letters were from supervisors.

Please set me at ease about this because I can't sleep nights for worrying about it.—M. K., Chicago, Ill.

## What You Need Is Castor Oil

I agree with Abie. Your magazine is a dead number. Give us jazz! We want jazz! There are about six jazz orchestras for every symphony so why don't you tell us what antics they are up to in schools. Remember—No jazz, no subscriptions—no magazine. Jazz is the essence and the quintessence of modern youth. Give us jazz.—"Jazz-bo," New York, N. Y.



## Likes "Who's Who"

The "Who's Who" column in your September issue is one of the best innovations you've made. We hope you will keep it up in future numbers. This magazine is doing a world a good in keeping up interest in music in our school and is one of the most-thumbed magazines in our library. Keep up the good work.—R. S., Cleveland, Ohio.

## Tip 1. You Gotta Be Good:

### Tip 2. Send in Your Stuff

*Prima facie* your magazine seems to be very much devoted to Senn High School and Interlochen, Mich. Senn here—Senn there—Senn everywhere. And the same way with Interlochen. What's the idea? Don't the rest of us rate a kind word of praise and encouragement once in a while? We'd like to know just what this "publisher appeal" is that Senn seems to exert over you—or do they threaten you in true Chicago fashion? Can you give us a tip on how to get our pictures and names in the paper.—Ann Onimus, Modesto, Calif.

## National Band Contest

### Inspired This Director

The writer was at Flint, Mich. attending the National High School Band Contests, May 22nd to 24th and was so impressed with what I saw and heard there, am very desirous to know more about instruments, directing and other features which were so vividly brought out on that occasion.

I have been in a daze since that event at Flint, and after a long term of years, with bands, I had it deeply impressed on my mind just how little I know, and what can really be done through conscientious work and study.

My companion on the trip to Flint (in an auto) was Mr. G. Albert Johnson, Director of Music at the Virginia Polytechnic Institute, Blacksburg, Va. He was as enthusiastic as I and we are planning to organize a Bandmasters' Association about Sept. 1st for the State.—J. M. Brereton, Richmond, Va.

## Yes, Yes, Go On

I read your wonderful magazine every month and I am a loyal booster.—Harold Brown, Aurora, Ill.

## It's About Time

Some of the kids at school are coming to realize that we really do have a good magazine.—Charles Ledwith, Lincoln, Nebraska.

## Something About a Conductor-Sportsman

CONDUCTOR Paul Welch Curtiss, Geneva High School band, proved to the world that he is not only a musician and a magician but a "Bill Tilden" as well when he gallantly defeated William M. Sloan (Congressman C. H. Sloan's youngest son) for the Geneva City Tennis Championship in September. Sloan was the 1929 winner.

Mr. Curtiss is one of the well-known directors in this state and ranks well with that super-conductor C. B. Righter, Jr., of Lincoln, August Hagenow, Rudolph Seidl, Arthur Babich (the latter is not connected with school work). So Bravo! Mr. Curtiss, for showing what a musician can do in sports, especially tennis.

At this time it may be well to mention that one of the semi-finalists in this tourney was Val B. Curtiss. Val won third place in the 1929 Euphonium horn solo contest at Denver so everything is hot-ty-totsy now for a big Geneva year in music (especially band).

We'll all be seeing you opposing Nebraska bands next spring at the District and State Contest. Until then—Sound your "A."—Wayne M. Higginbotham, Geneva, Nebraska.

## Come Again!

Have been a follower of your magazine for quite a while and there certainly is a great deal of worthwhile material between the covers.—

Albert A. Lager, Hamilton, Ont., Canada.

I want to congratulate you for the most excellent magazine which you are publishing. In my opinion, it is the best publication published for the young musician.—Charles W. Holt, Director, Blue and Gray Band, Weston, W. Va.



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# The March to next spring's Band and Orchestra Contests has already Begun

In a few months it will be spring again. State band and orchestra contests will be crowding High School Auditoriums with anxious, expectant people. There will be disappointments. There will be joy. Then from all corners of the nation will start the annual march of the victors to the big National Contests. But those who are destined to win know now, that for them, *that march has already begun.*

## Where Contests are Really Won

For contests are not won on the contest stage. It is not the successful rendition of three contest numbers that wins the trophy—not really. It is the *ability* to play those numbers; the *musicianship*; the *showmanship*; the *skill* displayed. And those things are found only, at the end of a long winter's march through endless hours of *practice and study.*

## Don't Take Chances with "Wasted Effort"

Yes! You are going to do "endless hours" of practicing this winter. You are going to do *your part*. But what of your instrument? Will it give you back a *hundred percent* for the time you put in on it? Or will its shortcomings make "wasted effort" of a good part of your work? *Why take chances*, when it is so easy to own a Buescher, and be *sure*. Take one home on *six days' free trial*. See the difference. Buescher's terms are easy, if you decide to buy. Clip the coupon now for a catalog of your chosen instrument. Start that long march with an instrument that will make you a winner.

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# IT IS TO LAUGH

## Height of Caution

Is he a careful driver?

"I should think he is. Why, he slows up to 10 miles an hour when he's passing even a correspondence school!"—*Humorist*.

§

## The Knife Trick

Tunnes (in restaurant): "Schal, how can you eat with a knife?"

Schal: "It is not so easy as it looks. Look around at the other guests, not one of them can do it."—*Lustige Kolner Zeitung, Cologne*.

§

## Critic's Comment

"When one is famous one can paint any kind of trash."

"Are you famous?"—*Vart Hem, Stockholm*.

§

## Pipes Out of Order

"Why did you stop singing in the choir?"

"Because one day I didn't sing and somebody asked if the organ had been fixed."—*Cincinnati Enthusiast*.

§

## Of Course

Salesman: "There, madam, that's just what you want. This portmanteau is solid leather—every inch of it solid leather."

Shopper: "But, my good man, I want a hollow one, to put things in!"—*The Outspan*.

§

## Caught Short

"Say, waiter, I ordered strawberry shortcake, and you brought me a plate of strawberries. Where's the cake?"

"Well, suh, that's what we is short of."

§

## Not a Thing

Farmer: "How did you come by that pot of honey?"

Tramp: "Well, I admit I don't keep bees, but wot's to stop a bloke squeezin' it out of the flowers himself?"

§

## These Mechanics!

First mechanic: "Which do you prefer, leather or fabric upholstery?"

Second mechanic: "I like fabric; leather is too hard to wipe your hands on."

## Perhaps

"Why the perplexed expression?"

"I'm just wondering if a policeman's uniform is a law suit."—*Octopus*.

§

## The Adjuster

Potter arrived at his studio one morning and found that during the previous night it had been ruined by fire.

He at once telephoned to his insurance agent to come and estimate the damage.

An hour later the man arrived.

"Now, with regard to these canvases?" went on the agent. "You say they cost about \$2.50 each?"

"About that."

"Were they just plain canvases?" asked the insurance man.

"No, I'd painted on most of them," Potter returned.

"Ah," said the agent, thoughtfully. "Then supposing we say \$1.25 each?"

—*Answers*.

## The Proper Approach

A man who had been waiting patiently in the post office could not attract the attention of either of the girls behind the counter.

"The evening cloak," explained one of the girls to her companion, "was a redingote design in gorgeous lame brocade, with fox fur and wide pagoda sleeves."

At this point the long-suffering customer broke in with: "I wonder if you could provide me with a neat red stamp with a dinky perforated hem, the tout ensemble delicately treated on the reverse with gum arabic. Something about two cents."

—*Montreal Star*.

## Bad to Worse

She was the kind of woman who could be relied upon to say the wrong thing wherever she was. At a recent dinner she turned to her neighbor and said:

"Doctor, can you tell me who that uncouth looking man is over there?"

"I can," replied the man. "That is my brother."

There was an awkward pause while the woman racked her thought for something to say. The doctor was enjoying her discomfiture.

"Oh, I beg your pardon," she stammered, blushing. "How silly of me not to have seen the resemblance!"—*Wit-ness and Canadian Homestead*.

## Bright Boy

The Scotchman is not the only one with a canny eye for finance. Freddy was a little Hebrew piccolo player in Washington Jr. H. S., Rochester, N. Y. He was sent to the repair shop to have a pad replaced on his instrument. His small size and droll manner pleased the repair man and he charged Fred ten cents for the job. A few weeks later another pad needed attention and Fred took along ten cents. The job was longer than the previous one, but the man took Fred's dime and let it go at that. He told Fred, however, that the piccolo needed a complete repadding. Fred asked the cost and was told eight dollars would about cover it. The boy slowly turned the instrument around a few times, and then with a smile said "Well, I guess I'll have it done one at a time."—*Carroll Vance, Rochester, N. Y.*

§

## Good Instrument

A peasant bought a barometer and a fortnight later the instrument maker from whom he bought it saw him pass the door.

Instrument Maker: "Well, are you satisfied with the barometer?"

Peasant: "Rather! I have had it a fortnight and we have had fine weather all the time."—*Faun (Vienna)*.

§

## Same Start

"Mamma," questioned five-year-old Jennie, "am I as tall as you are?"

"No, dear," was the reply. "Your head comes to my waist."

"Well," continued Jennie, "I'm just as short as you are, anyway. My feet are as far down as yours."—*Brooklyn Eagle*.

§

## A Bite

A keen angler took a friend for a day's sport. The friend knew nothing of fishing, but decided to try his luck.

After a long silence by the banks of a stream the novice said, "I say, how much do those little red things cost?"

"You mean the floats? Oh, they're cheap. Why?"

"I owe you for one. Mine's just sunk."—*Toronto Globe*.



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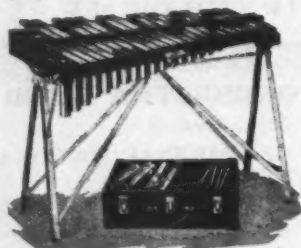
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# Tune up for the 1931 Contests .. Here are Your Numbers .. Bands

## Required Numbers in National Contest

### Class A:

Entry of the Gods into Walhalla, Wagner, Carl Fischer, Inc.

### Class B:

Knight Errant, O'Neill, Rubank, Inc.

### Class C:

Prelude to Faust, Gounod, Ditson.

### Classifications in National — Class

A: Bands from high schools and other public and private schools of senior high school age of more than 750 enrollment; Class B: Schools of 250-750 inclusive; Class C: Schools of less than 250 enrollment.

## Recommended Required Numbers of State Band Contests

(One should be chosen from each set of two alternative numbers. No 1 in each case is more difficult than No. 2.)

If desired the National numbers may be used in any or all of the first three classes, but these numbers have been chosen as test pieces for the picked bands of the country and are therefore likely to be more difficult than those recommended for state use.

State classifications need not correspond with National. Further information in yearbook.

### Class A:

1. Phedre Overture, Massenet, Fischer, Inc.

2. Don Quixote, Safranek, Fischer, Inc.

### Class B:

1. Morning, Noon and Night Overture, Suppe, Fillmore.

2. Hungarian Dance No. 6, Brahms, Emil Ascher.

### Class C:

1. Festival Overture, Taylor, Fischer.

2. Choral and March from Bach Suite, Bach, Schirmer.

### Class D: (Bands organized less than one year)

1. Spirit of America, Zamecnik, Sam Fox.

2. On the Volga, Taylor, Fischer.

### Junior High School:

1. Prelude to Faust, Gounod, Ditson.

2. On the Volga, Taylor, Fischer.

## Selective List

(Arranged in order of difficulty, No. 1 being the most difficult, No. 50 the easiest, arranged as to composition, composer and publisher.)

Bands competing in the National must present one of these numbers in addition to the required number.

Classes A and B may choose any number among the first thirty on the selective list, Class C any among the last thirty. The latter half of the list is recommended for Classes D and Junior High School in state contests.

1. Courts of Granada—Suite, Chapi, Carl Fischer G3.
2. Force of Destiny — Overture, Verdi, Carl Fischer J296.
3. Entry of the Gods into Walhalla, Wagner, Carl Fischer J224.
4. Euryanthe Overture, Weber, Carl Fischer J20.
5. Valse des Fleurs from "Nut-Cracker" Suite, Tchaikowsky, Carl Fischer J252.
6. Il Guarany — Overture, Gomez, Carl Fischer J137.
7. Phedre — Overture, Massenet, Carl Fischer J133.
8. Mignon—Overture, Thomas, Carl Fischer J64.
9. Ruy Blas—Overture, Mendelssohn, Carl Fischer J99.
10. Fackeltanz No. 4, Meyerbeer, Ditson.
11. Merry Wives of Windsor—Overture, Micolai, Ditson.
12. Hunyady László — Overture, Erkel, Carl Fischer J12.
13. Herod—Overture, Hadley, Carl Fischer U1555.
14. Bacchanale from "Samson and Delilah", Saint-Saens, Carl Fischer J295.
15. Inauguration March from "Boabdil", Moskowski, Carl Fischer J294.
16. Southern Rhapsody, Hosmer, Carl Fischer J224.
17. March from "Tannhauser", Wagner, Carl Fischer J298.
18. Morning, Noon and Night—Overture, Suppe, Fillmore.
19. Silhouettes—Suite (Parts 1 and 4), Hadley, Carl Fischer J241.
20. Yelva — Overture, Reissiger, Carl Fischer J110.
21. The Knight Errant—Overture, O'Neill, Rubank.
22. The White Man from "Dwellers of the Western World"—Suite, Sousa, J. Church.
23. Cripple Creek, Stringfield, Carl Fischer.
24. In the Tavern, Jensen, G. Schirmer No. 10C.
25. March of the Dwarfs, Grieg, G. Schirmer No. 10C.
26. Andante con moto from "Italian" Symphony, Mendelssohn, Carl Fischer.

(Continued on page 38)

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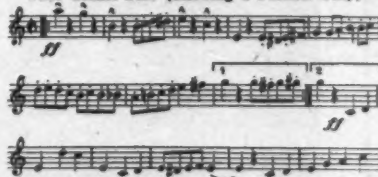
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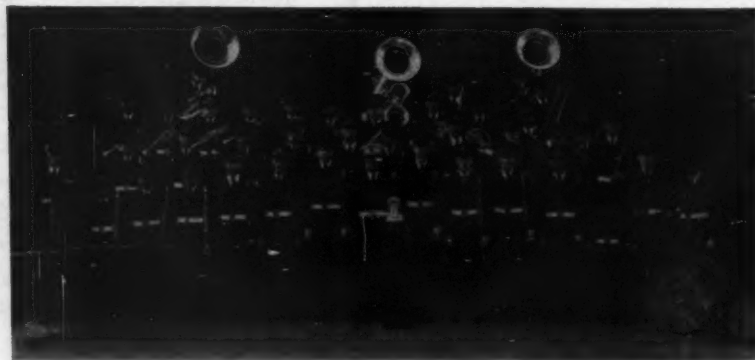
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The Hornell High School Band, now two years old, won first prize for boys' bands at New York State Fair in 1929, under the direction of J. Leo Lynch. Also won New York State Championship and Trophy for Class A High School Bands—1930. Participated in National Contest of High School Bands at Flint, Mich., in May 1930.

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# Keep Moving

(Continued from page 9)

only difference between a good player and a very poor one is that the good one was willing to practise faithfully and hard, and the poor one wasn't. This may sound farfetched to my readers but I have never known a student of music who practised intelligently and hard, who did not attain some degree of musical proficiency. Some rarely talented students make the maximum progress, with the minimum amount of practise, but all failures amongst music students are invariably pupils that did not practise enough or did not practise in the right way. I have never known an exception to this.

## A Universal Routine

The routine of practise as I have layed it out, applies to every phase of playing, execution, expression, articulation, in fact any part of musical performance that is troublesome to you, may be mastered by this regime. It also applies to every style of composition, scale studies, arpeggio studies, etudes, technical studies and solos. The object of this routine is to compel your fingers, tongue, lips or breath, or all combined to do a thing correctly at least once be it ever so slowly done. After it has been done correctly once it is not so hard to do it the second time. The third time happens even much more quickly and so on, until finally you have formed the habit of doing that one thing correctly ALL THE TIME.

After you have made a habit of doing one thing correctly, it is a little easier to do another thing correctly by habit, and in the course of time, if the student continues this sort of practise he has formed the habit of doing everything correctly all of the time. When this last fine habit has been formed he is a finished artist.

Let me say in closing that the student who does not like his instrument well enough to enjoy practise, has little chance of making anything in music even for a pastime. Nor do I think that it is necessary for students to avoid popular music. Play it by all means if you like it, but do not let your serious studies suffer while you bang away at some jazz tune from which you can learn nothing. Rather use this type of music for a relaxation from the more serious material.



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## Band Contest Numbers

(Continued from page 35)

27. Don Quixote — Suite, Safranek, Carl Fischer J203.

28. Templeweih—Overture, Keler-Bela, Carl Fischer U526.

29. Valse Fantasie, Glinka, Birchard.

30. Prelude to "Faust", Gounod, Ditson.

31. The Pilgrim (Grand March), M. L. Lake, Carl Fischer U1608.

32. Country Gardens, Grainger, G. Schirmer.

33. Marche Militaire No. II, Schubert, Carl Fischer U500.

34. Hungarian Dance No. 6, Brahms, Ascher.

35. Marche Royal, Smetsky, Ludwig.

36. Festival—Overture, Taylor, Carl Fischer P55.

37. Recessional, DeKoven, Church.

38. Spirit of America — Patrol, Zamecnik, Fox.

39. Weber Suite (March of the Peasants and Invitation to the Dance) Weber, G. Schirmer Master Series No. 5.

40. On the Volga—Overture, Aki-menko, Carl Fischer PB43.

41. Grieg Suite No. 2 and 5, Grieg, G. Schirmer.

42. Chorale and March from Bach Suite, Bach, G. Schirmer.

43. A Fox Hunt, McKinley, Carl Fischer P54.

44. Gypsy Festival — Overture, Hayes, Fillmore.

45. La Belle Zingara, Roberto, Carl Fischer P52.

46. Simplicity, Lee, S. Fox.

47. Traumerei and Merry Farmer from Schumann Suite, Schumann, G. Schirmer.

48. Dance of the Happy Spirits and Chorale from Junior Band Course, Gluck, Bach, Ditson.

49. America the Beautiful and Soldier's March from Junior Band Course, Samuel Ward, Schumann, Ditson.

50. Integer Vitae, from Junior Band Course and Theme from Violin Concerto, Flemming, Beethoven, Ditson.

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## 1931 Orchestra Contest Numbers

### National Set Pieces

Class A:

1st Movement, Symphony in D Minor, Cesar Franck, Schirmer.

Class B:

Ballet Music from "Rosamunde", (contest edition) Schubert, Carl Fischer, Inc.

Class C:

Song of India, Rimsky-Korsakoff, Ditson.

### State Set Pieces

(One of each set of two may be selected. No. 1 in each case is more difficult than No. 2.)

**Class A:**

1. Nordic Symphony — slow movement, Hanson, Birchard.
2. London Symphony — 1st movement, Haydn, C. Fischer.

**Class B:**

1. Liebestraum No. 3, Liszt, Jungnickel.
2. Sinfonietta, Schubert, Silver-Burdett.

**Class C:**

1. Mazurka, Op. 68, No. 3, Chopin, Birchard.
2. Hunting Song, Lazarus, Ditson.

**Class D:**

(Organized less than one year)

1. By Candlelight, Coon, Birchard.
  2. Nocturne, Reinhold, Schirmer;
- March of the ABC's, Hartmann, Elementary Series.

**Junior High:**

Junior High Schools may select from numbers recommended for Class B, C, and D.

**Tentative List National****Orchestra Contest, 1931**

(Ungraded as to difficulty)

Siegfried Paraphrase, Wagner, Jungnickel.

Kol Nidrei, Bruch, Jungnickel.

Anacoon — Overture, Cherubini, Silver-Burdett.

The Young Prince and Princess from "Scheherazade", Rimsky-Korsakoff, Silver-Burdette.

Liebestraum No. 3, Liszt, Jungnickel.

Jupiter Symphony, First Movement, Mozart, Carl Fischer.

London Symphony D Major, First Movement, Haydn, Carl Fischer.

Finale, (Allegro con fuoco) Sym. No. 4, Tchaikowsky, Carl Fischer.

Espana, Chabrier, Carl Fischer.

Leonore No. 3—Overture, Beethoven, Carl Fischer.

Midsummer Night's Dream—Overture, Mendelssohn, Carl Fischer.

Overture, Der Freischutz, Von Weber, Carl Fischer.

New World Symphony, First Movement, Dvorak, Carl Fischer.

Overture, Oberon, Von Weber, Carl Fischer.

Roman Carnival—Overture, Berlioz, Carl Fischer.

Symphony No. 5, First Movement, Beethoven, Carl Fischer.

From the North, Sibelius, Schirmer.

Secret of Suzanne—Overture, Wolff-Ferrari, Schirmer.

Nordic Symphony, Slow Movement, Hanson, Birchard.

Overture, Mignon, Thomas, Carl Fischer.

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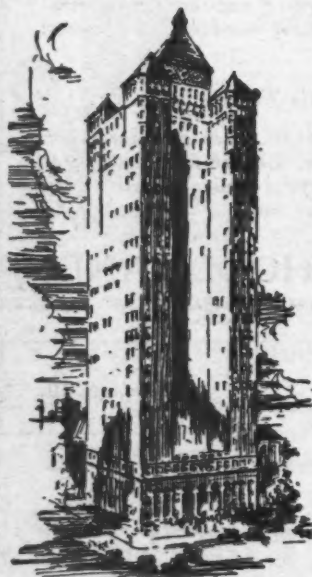
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Kamenoi Ostrow, Rubinstein, Jungnickel.

Prize Song from "Die Meistersinger", Wagner, Jungnickel.

Two Movements from Po-Ling and Ming Toy, Friml, Boston Music Co.

Two Movements from "In the Woodland" or Lyric Suite, Busch, Fitz-Simons.

Sinfonietta, Schubert, Sowerby, Birchard.

Hungarian Dance No. 2 (Vol. 4 Standard Orchestra Folio), Brahms, I. Berlin.

Sweet Dreams, and Humoresque, (Master Series), Tchaikowsky, Schirmer.

Bouree in G Minor, Bach, Schirmer. Sarabande and Rigaudon (Master Series), Couperin-Rameau, Schirmer.

Sarabande and March (Master Series), Bach, Schirmer.

Spring Song (Master Series), Mendelssohn, Schirmer.

Hymn to the Norse Gods (Vol. 5 Standard Orchestra Folio), Grieg, I. Berlin.

Romance in F, op. 3, No. 2, Raff, Ditson.

Christmas Music, Grieg, Birchard. Song of India, Rimsky-Korsakoff, Ditson.

Capriccio in A, Haydn, Ditson Phil. Mazurka, Op. 68, No. 3, Chopin, Birchard.

By Candlelight, Coon, Birchard. Sarabande and Marche from Sonata No. 2 (Master Series), Handel, Schirmer.

Hunting Song, Lazarus, Ditson. Military March in C and Adagio from Sextet, Op. 8 (Master Series), Beethoven, Schirmer.

Menuet Ancien, Amoni, Birchard. Linden Tree (Graded Orchestra Books, Vol. II), Schubert, Carl Fischer.

Historiette, and The Tin Soldier (Vol. 3, Elem. Orchestra Series), Bloch-Hackh, Schirmer.

Frolic, and Marche (Vol. 4), Elem. Orchestra Series), Trott-Bloch, Schirmer.

Ballet Music from "Rosamunde," Schubert, Carl Fischer (Contest Edition).

# Let's Have a Drum Corps

(Continued from page 17)

ly play a few of my own arrangements of drum beats and ask them to observe and play after me much as we teach rote songs in the third or second grades in school. Later on after they are able to play a few marches in perfect time and with snap I may put the music before them on the black board and it is easy to imagine how easy it is to grasp things in this manner.

The girls have many little tricks with the drum sticks by this time and the two who carry the bass drums were quick to adopt the two stick drumming so popular with the Scotch kilties and so spectacular that I recommend it to the consideration of all who would organize.

The merchants of the city are responsible for the uniforms, having raised \$1,850 in half a day. They have also uniformed my high school band of 36 pieces and the De Molay band of 40 pieces.

And another report covering the Drum Corps' activity of a Junior Drum Corps by Ann M. Anderson, Faribault, Minn.

This Drum Corps is made up of 25 players, 19 drummers and 7 buglers. They range in ages from 5 to 8 and are the youngest and only organization in the State of this nature. They all play privately owned drums and bugles.

We think this training is especially beneficial as nearly every member of the Corps had purchased a band instrument of some sort because of their stimulated interest in music. It has aided in their rhythm and appreciation of music a great deal.

I have always hoped that I might open this training to all the smaller grade school children of the City of Faribault. This would increase our enrollment a great deal. We play some of the same numbers that our City Drum Corps played when they won first place in the state. Our buglers are very clever considering the small number enrolled.

We have played for numerous State Conventions held here and also played at the Peony Festival which is one of the largest held in the United States.

The Drum Corps was an original idea. As I am particularly interested in music and small children I decided to start this small drum corps. We started with 5 drummers and 2 buglers and our numbers are gradually



increasing. This work has been done gratis on my part and our practices

have been after school hours. Next year if I return to Faribault I intend to open it to all young children in the City and I should have an enrollment of at least 70 or 80.

(Signed) Ann M. Anderson.

§

In the next article I will cover the subject of correct instruction methods, instrumentation, music for the Corps, and selection of necessary equipment.

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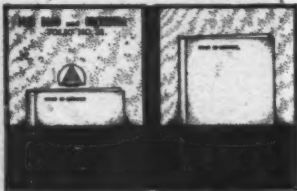
## "Makes a Man Healthy—"

(Continued from page 18)

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Doctor Rogers has made a statistical study of the lives of several hundred great musicians who were on the scene of action between 1700 and 1900 and he recites that "many peculiar beliefs have been current as to the mental and physical effects upon the musician of the music he produced and the instrument he played." Continuing, he says: "The old idea that performers on wind instruments are especially subject to tuberculosis is unfounded, as well as that these performers are liable to injure their lungs."

The general average length of life for the trumpet and cornet players he found was 69.1 years and of all wind instruments these two demand the greatest lung pressure.

Clarinet, horn, bassoon, oboe and flute players live longest in the order named, Doctor Rogers found, and the group of players who develop the least pressure in the lungs, as the flutists, are the lowest on the longevity scale of wind instrument players. He amplifies this statement by saying that "the increase in longevity is not to be attributed to the increase in pressure required in performance, but rather to the fact that it takes a vigorous person in the first place to play a trumpet or cornet well enough to break into the Hall of Fame."

"The average length of life a century ago was only thirty-nine years," Doctor Rogers says, as compared with about fifty-six years today. Therefore, musicians lived to a comparatively ripe old age for their average length of life was greater than that of the rest of the population.

"The average person in the United States, in other than the musical professions loses from four to five days each year from his work on account of illness. While there are no statistics on general groups of musicians, eleven members of the wind section of the Boston Symphony Orchestra were absent on an average but two times each in a total of ten sessions. This is an absence of but four-tenths of a day per man, Doctor Rogers points out, and therefore these musicians seem ten times as healthy as the average of men.

Within the past six years, the writer had a prominent Oakland business man as a student of the saxophone, who after undergoing a serious hospital operation, was advised by his physician to take up the study of the saxophone as an aid to restoring him to health.

Also, the late William J. McCoy, who was the composer of two of the

finest Bohemian Grove plays in the history of the club—"The Hamedryads," presented in 1904 and "The Cave Man," produced in 1910—as well as the winner of the David Bispham medal awarded by the American Opera Society of Chicago, was given up by attending physicians as a victim of tuberculosis while studying music in St. Louis. He was diagnosed as having but half a lung (he told the writer), but took up playing the Soprano Saxophone, and lived for nearly a half century after he had been rated an incurable consumptive victim. Other instances could be related to the credit of the saxophone along similar lines, and when we are fully aroused to the necessity of getting more oxygen into our systems to burn up the waste material in our blood and the food-fuel with which we stoke our furnaces, the saxophone can be wisely adopted as a most valuable adjunct to this end.

## An "M.D." Says—

"I HAVE read Mr. Harry E. Alden's story in THE SCHOOL MUSICIAN, September issue, with a great deal of interest.

"I am very enthusiastic about the idea and can see a great deal of good which will come from the graduated systematic exercises. As Mr. Alden points out, it does strengthen the intercostal muscles as well as the abdominal muscles.

"I remember a case of pneumonia I had which left a condition known as empyema or pyothorax which is simply an accumulation of pus in the pleural cavity. It was necessary to do a rib resection and drain for weeks. As the case cleared up the expansion of the affected side was greatly diminished. I tried every way to get the child, who was six years old, to breathe deeply and regular. Finally we got him a toy horn. In the course of a few weeks we could tell by actual measurements the benefit he had derived in the expansion of that side of the chest. Had he been under some competent instructor who knew how to work with him in a systematic manner I am sure he would have improved not only faster but to a greater degree of normalcy.

"There is no doubt in my mind but that the idea is a good one and will not only benefit those convalescing from a lung infection but will keep many from having weak lungs, due to the strengthening of the muscles and the increased expansion of the pleural cavity."—Dr. C. E. Flaningam, Las Cruces, New Mexico.

## Coming Next Month

Thaddeus P. Giddings, Supervisor of Music, Minneapolis Public Schools, has written a very interesting article on "Voice" for the November issue of *The SCHOOL MUSICIAN*.

Mr. Giddings is Vice-President and Supervisor of instruction at the National High School Orchestra and Band Camp at Interlochen, Mich., and has always been a great favorite with students.

Remember! This article appears next month.

Be Sure to Read It!



*The Grand Haven High School Band of Grand Haven, Mich., has a unique plan to foster friendly feeling between their band members and those of the Holland and Muskegon Heights school bands.*

*Last year, after the football game between Holland and Grand Haven, the Grand Haven team entertained the visiting team at a banquet. They in turn were hosts to the Muskegon Heights band when they visited that city for a football meet.*

*This year, Muskegon Heights will visit Grand Haven and be their guests of honor at a banquet, and Grand Haven will be Holland's guests after the game there. This plan was started three years ago, and will continue ad infinitum if the present popularity of the stunt is any criterion.*

(Continued from page 27)

never forget the good that he has done.

Bernard F. Nevin, director of instrumental and high school music at Fremont, Nebr., has been selected to replace Mr. Righter. Previous to his position at Fremont, he was head of music at St. Paul, Nebr., and an instructor of music at Midland College at Fremont. Mr. Nevin holds a baccalaureate degree from the Fine Arts college at the University of Nebraska, and has had one year's study at the University School of Music at Lincoln, and has taken graduate work at the Northwestern University at Evanston, Ill.

Mr. Nevin has had the benefit of instruction with some of the leading artists of the day, among them Felix Borowski of Chicago; George Dasch, director of the Chicago Little Symphony orchestra; Stuart Hoppin of Boston. He has also studied with August Molzer, Lincoln violinist. Mr. Nevin is not only an orchestra and band leader of ability, but is also a violinist, pianist, and drummer.

Among professional organizations of which he has been a member are the Kilties band, the Nebraska State band, Lincoln Symphony orchestra, the Lincoln Little Symphony orchestra and Thurlow Lieurance's string ensembles. He has spent three seasons with chautauqua companies and has also been a member and a director of several theater orchestras.

Lincoln high looks forward to continued success under the direction of Mr. Nevin.

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## Their Romantic Past

(Continued from page 15)

air-chamber will amplify the tone still further even though the details of this air-chamber are incorrect in their relation to each other. Early bowed instruments were very inefficient in comparison to fretted or lute instruments of the same time. Judging from writings and inscriptions of those days they must have occupied a rather lowly position in the then world of music, much more so than fretted instruments do today even in the opinion of their most fanatical opponents. With the development of the various viols, immediate predecessors of the violin, the status of the bowed instruments improved of course; but until the appearance of the true violin in the Sixteenth century the lute family was still the royal family of stringed instruments. Strictly speaking, the viols were fretted instruments, although played with a bow, but their tone was not what we now describe as fretted instrument tone.

But it is worth remembrance that during that long period when the basic characteristics of music were being slowly worked out—rhythm, melody, harmony, and a notation to indicate them, fretted instruments were the dominant ones and must have played a leading part in the evolution of these characteristics. It is highly probable even that we owe our staff for music notation directly to them. The earliest form of written music for lutes was in what is known as lute tablature, parallel lines being drawn—one for each string, the fret to be used indicated by a letter or a figure on one of the lines, and the time shown by a row of characters underneath. This tablature was used for lute instruments before it was for any others; later on keyboard and wind instruments adopted it, also vocal music was so notated—and it was not much of a step from tablature to modern notation. It is impossible to definitely say that the lute family was responsible for tablature, no records have been handed down telling just where or how tablature was introduced. But it is certain that lute construction is the only instrument construction that would suggest it, so it hardly seems too improbable to say that we owe the idea of modern music notation to fretted instruments.

It is difficult to conceive of the widespread use and popularity of lute instruments when they were at the zenith of their activity. Everyone played one or more of them. They were the instruments of the troubadours and

minnesingers; favorite court musicians were lutenists; barber-shops provided lutes for customers to strum upon while waiting their turn at a boyish bob—or whatever was in style just then; an old book of etiquette and social suggestions of that time says that as a present to a young lady nothing could be more welcome and appropriate than an assorted bundle of lute strings. Although the violin appeared late in the Sixteenth century, so solidly were fretted instruments established as necessary musical instruments that it was about 100 years later before the violin family was considered strong enough to stand alone. Monteverdi and his contemporaries used lutes in their opera orchestras; Corelli, the father of modern violin music, wrote many of his violin sonatas with figured bass for the archlute; even Bach considered it necessary in his early works to include lutes in his orchestra.

The less than two century supremacy of the violin in the stringed instrument group seems short indeed in comparison with the fifty or more centuries of supremacy for the fretted type. While it will never be possible for the violin to recede to its former state of inefficiency, its acoustical excellence and the richness of its literature forbids that; an understanding of the significance of history does show that it is quite possible for the fretted instruments to improve to the point where they will be as efficient in their own way as the violin family is in its way. The two types of instruments should not be considered as rivals, but as complements to each other and associates. The reason for the decline of the fretted instrument group in musical significance was entirely a matter of acoustics. At the time when the violin family, the piano and organ, and the various wind-instruments were improving acoustically and attracting the attention of the musically gifted, the fretted instrument group was making no progress whatever toward greater acoustical efficiency. And not until the Twentieth century was there any indication that such improvement would be made. The genesis of this development and its relation to modern music will be covered in our next article.

But it is certainly consistent with the logic of history to suppose that a type of instrument that played so large a part in forming the stuff out of which and by which modern music is made could have a very important education program.

# Who's Who



**T**HE roads to "Who's Who" aren't always strewn with stumbling blocks covered with sticky asphalt and full of bothersome mountains. William L. Moore went there via the BB Flat tuba trail, and reports the sailing quite thrilling and easy.

He got on the Cornet trail by mistake when he started down the musical path to fame, but shortly after he reached the Waukegan Township high school, he was steered onto the right trail and has stuck fast to the BB flat tuba route since.

In the early stages of the tour he joined the school band and in 1928 entered the district solo contest at Elgin, placing seventh.

Then in 1929 he made the jump to Urbana, Illinois, and occupied the first chair in the Illinois All-State Orchestra. From there, he made the leap to second chair in the National High school orchestra at Atlantic City passing by considerable competition on the way. Then he saw some more of the

country with the orchestra that made the concert tour to Philadelphia, New York and Washington.

This last spring he soloed at the district, taking first place, tied for first in the state and collected the national trophy for first place at Flint, Michigan.

Still full of wanderlust, Moore spent the summer up in the woods of Michigan, at the National High school band and orchestra camp, where he was content with first chair in both band and orchestra, first place in the solo contest and second place in the Camp Conducting contest.

This is his last year at Waukegan, and he will then enter college to prepare for a life work in public school music. Moore gives much credit to his excellent instructor, Mr. Otto E. Graham, director of music at Waukegan high school for giving him the instrumental instruction and guidance which made this tour to musical stardom possible.

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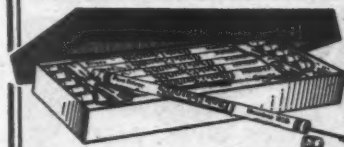
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instruments of the band and orchestra.

## An Intimate Chat About A. R. McAllister Of our Hall of Fame

(Picture on Page 2)

**T**HERE is perhaps, no more worthy a person for school musicians to bestow recognition upon than A. R. McAllister, president of the National School Band and Orchestra Ass'n, and director of the Joliet high school band.

The success of any new organization is dependent almost entirely upon its leaders—and from its inception in 1926, Mr. McAllister has been one of the active leaders of the school band association movement. In 1926, when the 13 bands entered in the first National contests at Fostoria, Ohio, saw the need of an association, they elected Hyrum Lammers of Ogden, Utah, president and A. R. McAllister first vice-president.

The following year, Mr. McAllister was voted president and he has been re-elected every year since that time, including the 1930-1931 season. As the time passes, and the association increases its scope, power and size, this job of being president increases its responsibility correspondingly, but Mr. McAllister has an indomitable spirit and will to make a success of whatever he does, which manifests itself in this as well as everything else throughout his life.

The Joliet band is one of the great tributes to this ambition of A. R. McAllister's. It has won the National Band contest for three consecutive years in 1926-7 and 8, then was not permitted to complete for one year in 1929 but appeared at the National contest at Denver to give special concerts and demonstrations. It rejoined the National contest in 1930 at Flint and took a very close second place to

Senn High school of Chicago. Soloists, however, from Joliet took a greater number of places than any other school entered in the contests.

Mr. McAllister specializes on the cornet, but understands every instrument in the orchestra, and has enough knowledge to teach them. His own musical experience started when he bought a cornet while a young lad on his parents' farm near Joliet, Ill. Scarcely had he mastered the art of playing this when he organized his first band.

However, he soon felt the urge to earn his living and took up a business course and got a position as auditor for the street car company. This proved uninteresting so he took charge of a fruit ranch in Montana and carpentered as an avocation until one day this woodworking ability attracted the attention of the Jewish Training Schools of Chicago who hired him to teach carpentering and manual training. Later he accepted a similar job in Joliet.

It was then that he started the first Joliet band, consisting of twelve members who practiced in his carpenter shop. The band has continued to grow and improve each year since. Mr. McAllister himself has spent much time in the study of music and keeping abreast with the time, but he can truly be called a self-made man. He has worked with the cornet under Weldon, studied directing with Ennis and has done considerable technical work with Beckett.

Mr. McAllister is a natural born leader and the Association and Joliet Band may consider themselves exceptionally fortunate in having him at their heads.

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ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, deposes and says that he is the Editor and Business Manager of the SCHOOL MUSICIAN and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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Managing Editor, None.

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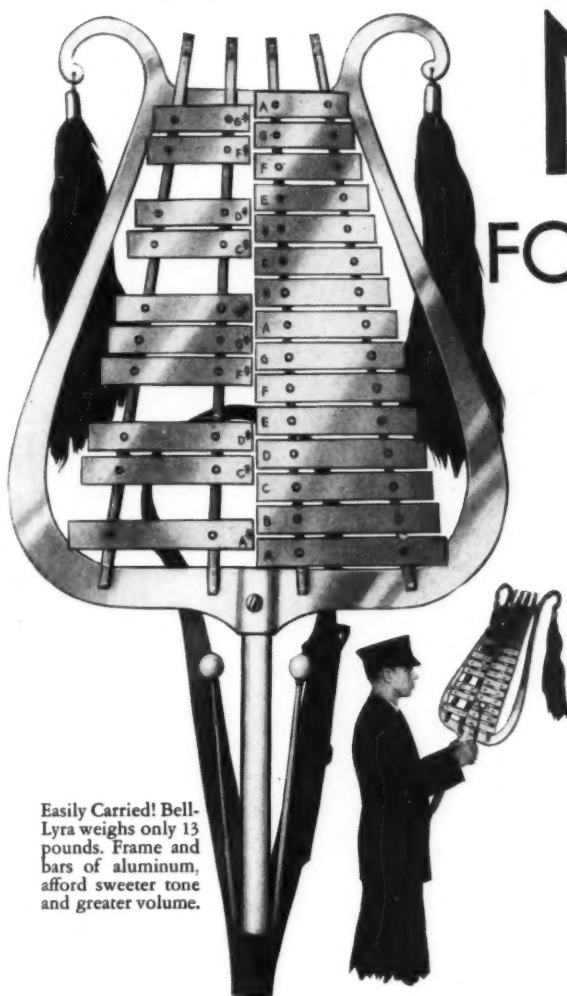
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